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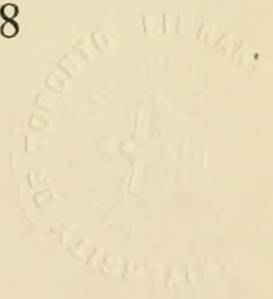
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A Little Girl
By Velasquez
In the possession of Mess^{rs} Currier Bros

❧ PORTRAIT OF A LITTLE GIRL. BY VELAZQUEZ ❧

THE portrait of a little girl, by Velazquez, which, by the courtesy of Messrs. Duveen Bros. we are permitted to reproduce as frontispiece of the present number of THE BURLINGTON MAGAZINE, was one of the many masterpieces in the famous collection of the late M. Rodolphe Kann, the acquisition of which *en bloc* has been the most sensational art purchase of the year. In England the picture is already well known to admirers of Velazquez. Not only has it been in the possession of two English collectors, Sir William Knighton and Mr. Arthur Sanderson, but it was included in the Spanish exhibition held in the Guildhall in 1901. In September of that year, the distinguished Spanish critic, Señor de Beruete, published in the 'Gazette des Beaux Arts' an illustrated article upon the exhibition, accompanied with a reproduction, and in his more recent book upon Velazquez the portrait is included among the limited number of works which can be given to the master indubitably.

As Señor de Beruete points out, there is no reason for supposing that Velazquez in this case was painting one of the

several princesses of the house of Austria which he immortalized. If we are to make a guess at the identity of the sitter, we must do so on the ground of her likeness to the girl who is seen standing in the picture of *The Family of Mazo*, at Vienna. There this granddaughter of Velazquez, who bears so distinct a resemblance to the little girl in the Duveen portrait, is represented as about fifteen years old. The character and technique of Messrs. Duveen's picture suggest that it was painted about the year 1642 or 1643, when the eldest daughter of Mazo and Francisca Velazquez would be about eight years old, so that there is no internal evidence to stand in the way of the identification.

Of the quality of the work it is needless to speak at length. It might be described as a harmony in gray, the silvery tones of the background and the light dress reappearing at once flushed, etherealized, and infinitely gradated in the delicate hues of the complexion against which the dark mass of the hair tells strongly. It is, in fact, one of those masterpieces of breadth and restraint of which Velazquez and Titian alone had the full secret.

'ATTILA' AND THE ART OF STAGE-PRODUCTION

❧ BY HAROLD CHILD ❧

IN a revival of 'Much Ado About Nothing' some two or three years ago in London there was an incident of peculiar interest to students of the art of stage-production. As twilight was falling, the company passed out of the garden, and for two or three minutes, perhaps, of silence the stage was left empty for the scene-painter and the electrician to exhibit, undisturbed by speech or action, what their art could do with the latest and most improved appliances. They used those two or three minutes to show the passage from evening to morning. Twilight deepened to dusk, and dusk to dark. Then, amid scattered bird-calls, came the dawn; a faint grey light stole over the garden; we could

feel the chill in the air, and smell the fragrance of dewy trees and flowers. Little by little the light grew stronger and richer. Then, somewhere out of sight, up rode the sun and poured its full splendour over—canvas and paint and lath, top borders and wings, and 'property' oranges tied to 'property' trees. What had been a garden was once more a stage; what had been green shades under spreading boughs, or green alleys leading away into the distance, was painted pieces of canvas with the sharp gaps between them concealed by no perspective art. The glare of light had annihilated all that our imaginations had made: our garden, our green thoughts and fine garden smells. It must be noted, too, that the damage was done before ever an actor had appeared.

The moment was instructive, not only because

'Attila' and the Art of Stage Production

it showed what scenic art can do, but because it directed the attention sharply to the difficulties of the scene-painter and of the man behind the scene-painter, whom we will call for convenience the producer. Those difficulties can be briefly set out. The greatest of all is the demand for realism which has been gaining ground for something like a hundred years, with a marked advance in speed during the last forty or fifty. Mr. William Poel probably regards D'Avenant as the *fons et origo* of the *malum* he has worked so hard, if not so wisely, to remove; he laments, almost certainly, Betterton's mission to France as the second step in the downfall of the British drama. Mr. Poel would burn his house down to rid it of mice; but there are moods in which one sympathizes with him, and sighs for the Elizabethan theatre, in which the author's words, the actor's voice and gesture, and the spectator's imagination were the only scene-painters, and the sun the only electrician. We have travelled too far, however, to go back on all that the intervening centuries have done, and cannot destroy an art in order to purge it.

It was not till the beginning of the last century that realism began to gain ground appreciably. Garrick encouraged Louthembourg, but he confined the ingenious artist's 'real' waterfalls and so forth to his pantomimes. Even in costume nothing more than symbolism was aimed at. The symbolism which Mr. Max Beerbohm has pointed out beneath the grey whiskers of the doctor and the red whiskers of the Irishman had its subtler forerunner in the eighteenth century. The pictures in Bell's 'British Theatre' (1776-1778) are an easily consulted source of information. Miss Yonge as Creusa, queen of Thebes, wears the dress which she would have worn at home, or at a rout; but her crown, her tiger or leopard skin, and the key pattern that borders her many skirts, proclaim her at a glance an Eastern queen, and a Greek queen. When we come to John Philip Kemble, we find that stout champion of tradition protesting to some one who wished him to give his Roman soldiers Roman helmets that he was an actor, not an antiquary. Then came the Charles Kean revivals of Shakespeare, Fechter, the Bancrofts, whose realism was a just and artistic revolt against the shabby makeshifts of their day, and Sir Henry Irving, who brought all the newly awakened South Kensington and the still slumbering Burlington House to his aid, with Sir Alma Tadema at the head of them. The rest of the story is a tale of constantly increasing efforts to make each production a sort of child's guide to the period, and to have as much detail, and as highly elaborated, as possible.

The second difficulty of the producer, illustrated again by the production we referred to first, is that of the lighting, which, of course, is closely involved with that of the demand for realism.

Seen in a half-light, the garden spoken of was admirable, both in arrangement and in its power of suggestion. When asked to compose a scene which should at once be a minute reproduction of a mass of detail and preserve its power of suggestion under a light of extreme brilliance directed mainly from below, the scenic artist failed simply because the conditions of his art did not allow him to succeed. Mr. Gordon Craig, whose artistic work for the stage is too seldom seen and insufficiently appreciated, led the revolt against footlights. His productions of Mr. Housman's Nativity play, Ibsen's 'Vikings,' and other things, have shown him right in claiming that footlights are not necessary; but the question is not, perhaps, so easy as it looks. One side of the problem is the necessity for obtaining a proper diffusion of light. Light directed mainly from above is apt either to conceal the faces of the players under the shadows of their head-dresses, or to cast ugly shadows upon their features; and particularly in modern plays (in which, as in modern life, the actual words spoken tend to be of less and less importance and the expression and the gesture of more and more) it is of capital importance that the faces should not be obscured. Light directed mainly from the sides casts two strong level shadows across the stage from each player, shadows which each other protagonist in the scene must be careful to keep out of. Experience has shown that these two difficulties are most easily avoided by directing the bulk of the light from below, with so much light from top and sides as will dissipate the shadows. It is not contended that footlights are the most artistic form of lighting, but that they are the most convenient; and to object that there are shadows in nature, and should therefore be shadows on the stage, is to show a heroic but pedantic disregard of the fact that stage art is, like all other art, a convention.

The third difficulty of the producer, that of perspective, brings us to what is, after all, the producer's standing difficulty—the actor. The actor focuses on himself all the problems of the art. To begin with, he is an obstinate lump of realism—a living, breathing man or woman, with a certain, almost unalterable, size, shape and personality. The temptation to work the scene up to the same degree of realism as the actor is the cause of much of the misguided effort in that direction which has brought us to our present pass. His effect on the problem of the lighting we have seen; his effect on that of perspective is obvious. In the first place there must be a deep foreground—possibly with two practicable entrances on each side—in which he may have room to move; and since our drama has ceased to be oratorical (even modern romantic drama is not oratorical), that foreground must be a part of

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the scene, and cannot be, as it was in the Elizabethan theatre, a great projection into the body of the house on to which the player might come forward and frankly display himself, not as actor, but as orator. In the second place, even the revivals of oratorical drama being no longer oratorical, the actor must move about; and not even the stage director (or is it dictator?) reasonably longed for by Mr. Gordon Craig could prevent him from walking up the stage. The result of that has been well expressed by Dr. Hans W. Singer¹ in his description of the 'moderate-sized man knocking his helmet against the key-stone of a great cathedral portal in the background.' The deep foreground almost necessitates a shallow middle distance; and as the actor cannot, by taking thought or having it taken for him, reduce his stature as suddenly as the scenic artist is wont to reduce his perspective, odd things happen. The painter knows that the figure he puts in will stay where he puts it. He can paint that figure in the key he wishes, and select so much of it as he desires to show. There is no selecting parts of an actor, and he chooses his own key. All the stage director can do is to keep him from doing anything absurd, and leave as few absurdities as possible open to him. And so one often sighs for the theatre of pure convention—the puppet-show; such a *presepio parlante*, for instance, as may be seen any New Year's Eve in a parish in Rome where the Nativity is played in the schoolroom. The *fantoccini* are grouped, and stay as they are grouped. The speaker comes forward a foot or so, raises a stiff right arm and holds it up till the speech is finished—that is all. Here the convention of the scene is matched by the convention of the player, and the producer is the absolute master of his material.

On the glaring and inappropriate colour, the excessive light, the want of harmony between costumes and scenery, the lack of any attempt at such symbolism as is demanded and possible on the stage, we need not dwell, more especially as the existence of these errors is coming now, thanks to the work of Mr. Gordon Craig and others, to be generally realized. The costume of Creusa, referred to above, is, judged by elementary principles of art, a more artistic piece of work than a costume, archaeologically exact to the minutest details, which should be out of key with the scene and the intention of the author. The work in Paris of M. Antoine, in Germany of Professor Orlik and Dr. Fanto,² proves that in countries where reform was less needed than in England reform is coming about. Germany, indeed, promises to pass straight from our pre-

Bancroft period to the period we shall reach in ten years' time. England, however, is not behind-hand. We have referred to Mr. Gordon Craig's fine work, and all who saw Mr. Sturge Moore's 'Aphrodite against Artemis' last year, or the 'Persians' of Aeschylus in March last, will know that Mr. Craig is not the only stage-artist worthy of the name to whom we can point.

The production of Mr. Binyon's beautiful play of 'Attila' at His Majesty's Theatre is one which should not be missed by any whom the general run of modern productions has shocked or irritated into despair of the art of the theatre. It is, indeed, a most timely and serviceable work, for while there are no such violent innovations as might frighten away the public, the spectacle is so beautiful and so different from the common glare and riot as to come as a revelation of what may be done with the material means at the disposal of every theatre. The public is at present used to fact, to statement; and Mr. Ricketts found himself, no doubt, tied down by that demand to presenting his scenes with the greatest amount of realism that his artistic conscience would concede. He states, in fact, a great deal; but realism loses its terrors when the realist is not only an artist, but an artist who has read the play he is to produce. Nothing more than Mr. Ricketts has said could be said about the exterior of Attila's headquarters on the ramparts of a Burgundian city. On the right stands the Corinthian portico of his palace, an almost perfect remnant of the great days of Rome. Opposite is a building in which carved stones, Roman brick and more recent work are jumbled together. And between the two is the building of painted wood where sleeps Ildico, the Burgundian princess. The whole scene speaks eloquently of past greatness and present makeshift, of civilization falling into ruin and barbarism emerging into civilization. It is statement, but appropriate statement; and a wholesome severity of taste works with a 'strict attention to business'—the business of the moment—to prevent excessive elaboration or the intrusion of needless detail. The difficulty of perspective has been surmounted with admirable ingenuity. The walls of the rampart stretch far away into the distance just on the left of Attila's palace; but between them and the foreground there is the proper width of middle distance—not shown, but suggested. We are on the edge of a hill, and, looking at the ramparts through the single outlet for the eye between Ildico's chamber and the palace, we know that the hill slopes sharply down on the left. And the very simple device of a stout paling helps the demarcation and the suggestion. The actors cannot knock their heads against those distant walls.

In the matter of costume Mr. Ricketts is, in a manner, fortunate. What Burgundians and Huns

¹ 'The Studio,' August, 1907, p. 222.

² See 'The Studio,' December, 1906, and August, 1907, and Mr. William Archer's very interesting articles in 'The Tribune,' October 20, 24 and 27, 1906.

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wore in 453 A.D. is almost as little known (and as little important) as what song the Sirens sang. Mr. Ricketts has been able to invent their clothes. That they are beautiful we need hardly state ; but from the very first moment they have their symbolical effect. Blue is the prevailing colour. Pallid Burgundians and restless Huns, mainly in blue, with much effective use of chess-board patterns of blue, creep or prowl under the wide night-sky in which blazes the portentous star. There is a coldness, a kind of shiver, about all this blue which speaks to the imagination at once. And this, perhaps, is the place to relate that all through the play the colour used has its symbolic effect—the broad and simple symbolic effect that is possible on the stage. Ildico begins by hating Attila ; she hates him in blue. She goes on to love him, and loves him in red. She turns from love to vengeance, and flames in a silver bridal dress with a train that shows gleams of a red lining like hidden fire. The Mongolian appearance of Attila and his Huns, with their long thin moustaches and black hair, is not only (we suppose) ethnologically correct, but gives them that air of mystery and of the incalculable which we always associate with Mongolians.

The second scene shows a room in Attila's palace. Behind that marble portico lie rooms like this, built of rough timber, with a rafted roof. When first this room is seen, the green painted planks, with here and there a stripe of strong blue, are not only beautiful but entirely appropriate. Attila is consulting the Egyptian soothsayer, whose altar is flickering weirdly near the centre of the room. The whole is vividly mysterious ; and it may be noted that both here and in the banqueting hall which forms the last scene, Mr. Ricketts has given the eye the outlet it always craves when the imagination is stirred, by showing the sky through an aperture under the rafted roof. This room of Attila's, however, is especially interesting as illustrating one of the difficulties of the scenic artist. It was designed, we suspect, for the scene with the soothsayer ; when we see it again in a stronger light at the end of the third act it is not nearly so effective. Even the artist who is in full control (as of course he should be) over his light-


ing is confronted with the difficulty of designing scenes which shall look equally well under two or more different sets of conditions.

The last scene, a scene of vengeance and blood (though Mr. Binyon spares us the always ineffective act of murder on the stage, and sends Attila to his death, like Clytemnestra in the 'Choephoraë,' behind the scenes), is flooded with red. The lights, so far as we could tell, were red ; the pillars of the hall were red ; and the dancers were all in red. And the success of this scene, as of the others, depended largely on the lighting. To begin with, Mr. Ricketts proves that the overpowering glare usually thrown on the scene is unnecessary as well as annoying. Throughout the production the footlights played a very small part. Nearly all the light came from limelights at one or both sides—limelights which did not follow the hero or heroine round the stage, but threw one part of it into tempered prominence. We spoke above of the difficulty of the shadows, and this difficulty is the only one Mr. Ricketts has not surmounted. Each single figure has always two shadows, one rather stronger than the other, lying at great length along the floor ; and these shadows were far more noticeable in the restricted area of the stage than they would have been in a larger space, besides occasionally hampering the movements or concealing the face or form of some other player. Such things strike one who is on the look-out for them more forcibly than the casual observer ; and, if asked to choose between Mr. Ricketts's scenes with shadows and the ordinary scene without, we should vote promptly for the former. We merely mention the fact to show that the question of stage-lighting is one on which further experiment is needed.

Mr. Ricketts has surmounted two difficulties completely : he has shown that a certain measure of realism can be used without loss of suggestion and illusion, and that the problem of perspective can be settled with comparative ease. To the question of lighting he has brought a valuable contribution. We can only hope that the lessons of his production will be taken to heart. Of its beauty we have said little, because description of such things is always inadequate.

THE IRISH NATIONAL PORTRAIT COLLECTION

BY ELLEN DUNCAN

HE Irish National Portrait Gallery, though forming a separate section of the National Gallery of Ireland, is housed in the same building and is under the same management as the general collection of pictures. The portrait collection, which has grown rapidly in

interest and importance during the past few years, owes much to the historical and antiquarian knowledge of Mr. W. G. Strickland, who, with the director, has laboured indefatigably to make it worthy of the gallery and of the country. Formerly one large room served to contain all the portraits, portrait prints and drawings : now this room is entirely devoted to the portrait prints ; while the oil portraits, miniatures and drawings occupy a



FATHER LUKE WADDING. BY RUBENS



BARON DE GINETTI. BY KNELLER



THE EARL OF BELAMONT, BY REYNOLDS



GENERAL WADE, BY HOGARTH

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fine suite of octagonal rooms in the new wing of the gallery. The pictures are arranged chronologically, commencing in Room 3, in which the earliest portraits are hung. No records have come down to us of Irish sixteenth-century portrait painters; indeed, few early portraits exist in Ireland, with the exception of the miniatures introduced into the illuminated manuscripts. Perhaps the disturbed state of the country during the reigns of Elizabeth and the Stuarts was unfavourable to artistic effort; perhaps the portraits have perished, as so many of the manuscripts have done; perhaps painting, unlike music and poetry, had no place in the civilization of Ireland's 'middle period.' However this may be, it is certain that no school of portrait painting seems to have existed in Ireland before the beginning of the eighteenth century. All the early portraits in the gallery, so far as we know, were painted in England or abroad. The subjects of some of these are Irishmen, but by far the greater number are portraits of 'kings, princes and governors' connected with the country through the accident of office.

Amongst the earliest are portraits of the three queens—Anne Boleyn (549), Mary (400) and Elizabeth (531). Two of these—the Anne Boleyn and the Elizabeth—are contemporary works; the latter has been ascribed, apparently with some justification, to Lucas de Heere. Elizabeth is here represented as a handsome young woman of about twenty-five. She wears a small black embroidered cap, a black dress, sleeves and ruff laced with gold, and a large jewelled ornament hanging from a chain. If by Lucas de Heere, this portrait may have been painted during his first visit to England in 1554, when Elizabeth was a girl of twenty; unless, which is more probable, it was painted in 1568 or 1569, at the same time as the allegorical portrait in Hampton Court. In this case De Heere, in so far idealizing her youth and beauty, must have amply fulfilled the expectations of the queen when she advertised for 'a special cunnyng painter.' The portrait of Anne Boleyn is similar to those in the National Portrait Gallery, London; the Royal Collection, Windsor; and Birr Castle. The pretty, insipid face, with its almond-shaped eyes, is surrounded by a velvet hood studded with pearls, and she wears a pendant with the letter 'B' in jewels. Both these portraits have been bought within the past few years, and that of Elizabeth is an interesting and valuable acquisition. The portraits of Sir Walter Raleigh (281) and his wife Elizabeth (282), which have been in the gallery since 1887, are also interesting works by contemporary painters whom, so far, it has not been possible to identify with certainty. That of Sir Walter Raleigh, which has been attributed to Zuccherò, is singularly good, and, in spite of some slight repainting on

the face, is in excellent condition. It represents Raleigh standing, three-quarter length, the figure turned slightly to the right; on his left arm is tied the queen's white scarf. He wears an elaborate pearl-embroidered doublet, which is painted with great skill and refinement of touch in a delightful tonality of opalescent green. This charming portrait, which once belonged to Sir John Marsham, Bart., appears to have been painted in 1598, when Raleigh was in the full tide of his success after the Cadiz expedition, his part in which is indicated by a chart of Cadiz in the background of the picture. The companion portrait, a work of less merit, though perhaps by the same painter, bears the date 1603. The small terrestrial globe which Lady Raleigh holds in her hand, and the inscription, 'Laisse tomber le monde,' is evidently intended as a symbolical reference to her devotion to her husband, whose long imprisonment, beginning in the year 1603, she shared at her own request. Both these pictures were purchased from the Gibson-Craig collection. The portraits of Essex (283) and of Leicester (304) should also be noted amongst the Elizabethans. The former, which came from Lord Stafford's collection, is so unlike the other known portraits of Essex that it has been suggested by Sir Walter Armstrong that the original is in reality Charles Blount, Lord Mountjoy, Essex's successor in the Lord Lieutenancy of Ireland. The resemblance between the Dublin portrait and Van Somer's portrait of Mountjoy is certainly striking, but personally I am hardly prepared to adopt the theory that the original of both portraits is the same.

The Dublin picture, which bears a scroll in the left hand upper corner inscribed '*Robert Devereux, Earl of Essex, 1590*,' represents a young man of refined, almost effeminate, features, with a slight fair moustache. If this work is really an early portrait of Essex, it is of extreme interest to the historian. The Leicester portrait, a small head and shoulders, is, like the last-named work, of unknown origin. Two portraits of Irish ecclesiastics in this room always attract attention. That of the recently beatified Oliver Plunkett, archbishop of Armagh, who suffered the penalty of death for high treason at Tyburn in 1681, by G. Morphey (963), is of little importance, apart from the subject. The portrait of Father Luke Wadding, by Ribera, on the other hand, is interesting as a very late, but probably authentic, example. The original of this portrait, the Rev. Luke Wadding, was born in Waterford in 1568, the same year as Spagnoletto, and died in Rome in 1657, a year later than the painter. Like many of his fellow-countrymen, he was educated abroad, and, after becoming a Franciscan, migrated to Rome, where he founded the college of St. Isidore, wrote a monumental history of his own order, and

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interested himself in the removal of the disabilities under which his fellow-religionists at home were suffering. The portrait, which belongs to an even later period than the *Adoration of the Shepherds* in the Louvre, shows traces of feebleness in the execution. It is, however, a sincere and truthful work, full of character and free from the melodramatic tendency which manifests itself in Ribera's earlier period. It represents the old Franciscan in his habit, and is inscribed 'F. LVCAS WADINGVS.' (Pl. I, p. 7).

Amongst the seventeenth-century portraits in the collection there are several by Sir Peter Lely. The large full-length of James Butler, first duke of Ormonde (136), who was twice Lord Lieutenant of Ireland—during the Rebellion of 1641 and after the Restoration,—which has usually been attributed to him, is, however, more likely to be a copy by an inferior hand, painted for presentation to some member of the Carlisle family, in whose possession it remained till presented to the Gallery by Lord Carlisle during his viceroyalty in 1864. Much more interesting is the small pastel by Lely of the same subject (146)—a bust, in armour, with the George hanging from his neck. This latter is a charming work, the face vigorously drawn and full of character, the colour good, and the light well rendered. This pastel, and the little sketch (pl. III, p. 15) in chalk and colour of Queen Mary Beatrice of Modena (548), are excellent examples of Lely's smaller portraits, which are often more satisfactory than his more ambitious works. The portrait of Cromwell by the same painter (505), a half-length in a painted oval, in armour, with white falling collar, is similar to the portrait in the Uffizi Gallery, which has been variously attributed to Lely and to Walker. Lely is known to have painted Cromwell, and if the portrait in the Dublin Gallery be really, as seems evident, an original work by him, it is possible that Walker may have made a replica of it. The Dublin picture is without doubt the finer of the two, and the gallery is to be congratulated on its possession. It was purchased in 1901. Lely's successor and rival, Kneller, is represented in the collection by one of his best works (pl. I, p. 7)—the portrait of Baron de Ginkell, earl of Athlone (486), who served as general under William III in his Irish campaign, and for his distinguished services at the taking of Athlone and the battle of Aughrim was created baron of Aughrim and earl of Athlone. The portrait is nearly full-length, in armour, the right hand grasping a baton and the left resting on a helmet. He wears the blue ribbon and badge of the Danish Order of the Elephant. In the background is represented a town in flames, and through the smoke a body of troops can be seen fording a river, across which is the famous many-arched bridge of Athlone. The portrait is full of energy and vigour. Although the treatment of the armour and the pose are

reminiscent of Van Dyck's famous portrait of Charles I, which has evidently inspired Kneller's composition to some extent, the freedom and brilliance of the execution would alone place the Ginkell portrait high amongst Kneller's works. This portrait, which has been engraved by P. Schenck and J. Smith, was purchased for the gallery in 1899. The portrait of James, second duke of Ormonde, by the same painter (485), is quieter in treatment, and lacks the brilliance and dash of the Ginkell. It is a later work, having been painted in 1713, just before Ormonde's disgrace and impeachment for high treason. Like his grandfather, the first duke, he was twice Lord Lieutenant of Ireland.

Another interesting memento of this period which may be noted is a bronze equestrian statuette of James II, modelled by Larson after Jan Wyck. On the girth of the horse is inscribed, 'Baxter taught Wyck Drew Larson Embost and cast it.'

Passing into the adjoining room, we find portraits of Swift (177) and Stella (431), both ascribed to the Irish portrait painter, Charles Jervas, who painted the portrait of the duchess of Queensberry in the English portrait gallery. The portrait of Swift, which represents him as a young man, is one of several painted by Jervas, and is not specially interesting; that of Stella, on the other hand, is so excellent as to suggest a greater name than that of Jervas as the painter. She is here shown as a young girl, and wears a white satin low-cut dress lined with blue. In the quality of the painting this portrait shows strong affinities with the work of Hogarth.

The portrait group of Bishop Berkeley and his friends by Smibert (465), the painter who accompanied Berkeley to America, a replica on a smaller scale of the picture in Yale College, will interest the student of history; as will also the large group (341) of five members of the notorious 'Hell-Fire Club' which played an important part in the social life of Ireland in the eighteenth century. James Worsdale, the reputed painter of this latter group, was himself one of the founders of the club, and deputy-master of the revels. A pastel portrait of Philip Dormer Stanhope, earl of Chesterfield, author of the famous letters and some time Lord Lieutenant of Ireland, by Lawrence's master, Hoare of Bath (314), should also be noticed. It is a brilliant and dashing piece of work, much above this painter's usual standard.

Dublin is fortunate in possessing four Hogarths. To one of these—the portrait group of King George II and his family—I have already referred in a previous article; another—the portrait of the painter's friend, Dr. Hoadley, the playwright—is in the general collection; and two are in the portrait gallery. The portrait of Viscount Boyne (127)—one of several repetitions—was formerly

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in the Willett collection, so famous for its Hogarths. It is a delightful little sketch of an *élégant* of the time—a full-length standing figure in a green coat and light blue long-skirted waistcoat. The design is charming; the elaborate pose is graceful in its very artificiality; the subtle tones of greenish brown and dull blue give the intimate effect of a softly struck chord in a minor key. The other Hogarth, the portrait of Field-Marshal Wade, is in every way a contrast to this quiet little sketch, in which the presentation of character has been merged into a study of attitude and costume, while the face is treated simply as part of a decorative colour scheme. In the portrait of General Wade (560), on the other hand, Hogarth has concentrated his attention on the head, which is painted with the utmost expressiveness and delicacy of touch (pl. II, p. 10). In this little portrait, so full of character, so vivacious and vital, yet so restrained, Hogarth shows a high technical accomplishment, a lightness of touch, which link him with Gainsborough and the painters of a later day. The original of this portrait, General Wade, the famous road maker, will be remembered by students of eighteenth-century history as having commanded a brigade at Saragossa, and as commander-in-chief in Scotland after 'the '15.' The portrait is a small half-length, painted in an oval. It was purchased in Dublin in 1904. Belonging to the same period as the Hogarths is the portrait of Archbishop Hoadley, by Stephen Slaughter (317), whose pictures are so frequently ascribed to other painters.¹ It is worthy of notice as an example of Slaughter at his best. This is not the Bishop Hoadley of Winchester, the father of Hogarth's friend, but a popular Irish ecclesiastic—one of the political bishops of eighteenth-century Ireland who took an active part in affairs, and were veritable lords temporal as well as spiritual. He is shown seated, in episcopal robes and wig.

In the portrait of the celebrated Irish beauty, Maria Gunning, countess of Coventry (417), Francis Cotes, whom Hogarth with mistaken enthusiasm declared to be a better painter than Reynolds, has repeated his own pastel of the same subject. The portrait represents her as a pretty girl of eighteen, with large dark eyes, dressed in a low-cut grey silk gown, trimmed with pink rosettes, a string of pearls in her dark hair. The story of the 'beautiful Gunnings' is so well known that I need only recall the fact that Maria was the eldest of the 'Three Graces,' and that she married the earl of Coventry shortly after she arrived in London with her sister to take the town by storm (pl. III, p. 15).

Irishmen have always excelled in the actor's art, and a group of portraits of famous players hanging on one of the walls of this room takes us back to

the early days of Smock Alley, Drury Lane and Covent Garden. The dignified figure of Quin, by Gainsborough, dominates the group. Quin was an old man, living at Bath, when this portrait was painted. It was with difficulty that he was persuaded to sit to Gainsborough, who approached him through their common friend John Wiltshire. 'If you will let me take your likeness,' said the painter jocosely, 'I shall live for ever,' and Quin consented. He sits easily in his arm-chair, a courtly figure, in gold braided velvet coat and lace ruffles, holding in his hand a half-opened book on which the other hand rests lightly, the finger outstretched as if to beat the rhythm of the lines. This portrait, though by no means one of Gainsborough's finest works, is full of human interest. The character of the old actor is expressed in every line: the touch of pomposity, of pride, the oratorical power. One can almost hear him declaim his stately periods in the classic manner. Conservative and confident, he sits there in all the panoply of dignified prejudice, immortalized by Gainsborough. At the sale of John Wiltshire's collection this picture was bought by the duke of Cleveland, and remained at Battle Abbey till within a year or two of its acquisition for the gallery. The other actors represented include Macklin, in his famous *rôle* of Sir Pertinax Mac Sycophant, by Samuel de Wilde (307), and as Shylock, by Zoffany (301); a bust portrait of Garrick, also by Zoffany; a small half-length portrait of Henry Mossop, by an unknown hand (557); and the famous Peg Woffington, by John Lewis, which has just been added to the collection. This portrait of Woffington was painted during her visit to her native city of Dublin between 1751-54, when she was acting in the Smock Alley theatre. It represents her in a landscape background, dressed in a grey cape and grey hat. Lewis, the artist, was a scene painter employed at the theatre who devoted his spare time to painting portraits, and there is, in the Royal Dublin Society, a copy or replica of this picture, which has been wrongly ascribed to Reynolds and to Latham.

In Rooms 5 and 6 we find ourselves in the midst of the stirring times of the Volunteers and the United Irishmen. Here is Hugh Hamilton's portrait of Lord Edward Fitzgerald (195), so well known, in Ireland at least, through many reproductions. It was painted for Lord Edward's mother, the duchess of Leinster, and was presented to the gallery by Charles William, the fourth duke, in 1884. It represents the young leader of the United Irishmen standing, in cut-away green coat with brass buttons, buff pantaloons, and, twisted round his neck, the red handkerchief which he habitually wore. In connexion with the Fitzgerald family two recent additions to the collection may be noted—a sketch portrait by Sir Martin Archer Shee for the large portrait at Carton, of Lord

¹ See Sir Walter Armstrong's article on 'Historical Portraits at Oxford,' *BURLINGTON MAGAZINE*, Vol. IX, p. 114.

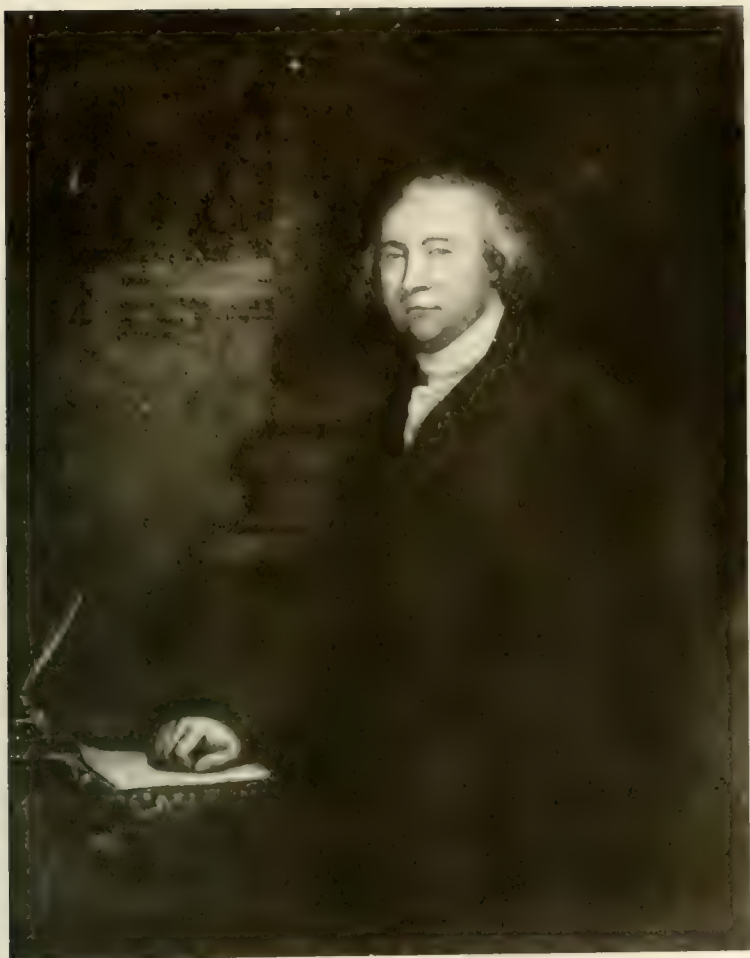
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Edward's elder brother, the second duke of Leinster ; and a copy of a Sir Joshua portrait of his wife Emilia, which is clearly by Romney when a young man. There is no contemporary portrait of Grattan in the gallery, but the marble bust, by Peter Turnerelli, which was formerly in the Dublin Library, probably gives a good impression of his personality. It represents him as an old man. Other noted politicians of the time are Lord Charlemont by Cuming, the first president of the R.H.A., at his best an excellent portrait painter, and John Fitzgibbon, earl of Clare, by Hugh Hamilton—a large full-length portrait in his chancellor's robes. The portrait by Raeburn of Sir James Steuart, Bart., of Coltness, who commanded the troops in Munster during the rebellion of '98, is an interesting work, though far less so than the companion portrait of Lady Steuart in the Fleischmann collection. A better Raeburn in the Dublin Gallery is the portrait of David, eleventh earl of Buchan, in the general collection.

The Dublin painter Hugh Hamilton was not always successful in larger and more ambitious works, but his smaller pastel portraits, many of which are to be found in the country houses round Dublin, are almost always admirable, and several of these have recently been acquired for the National Portrait Gallery. One of the most attractive is the portrait of the Rt. Hon. Denis Daly, the life-long friend of Grattan, who represented Galway in the Irish Parliament for many years. The drawing is full of refinement, delicacy and charm, and in this and his other small portraits, notably in that of the Rt. Hon. Burton Conyngham (454), Hamilton shows a surprising flexibility of touch and mastery over his material. These little portraits appear to have been done rapidly, with firmness and freedom, and are in excellent condition.

The golden age of English portrait painting is represented in Room 6 by a group of works by Reynolds, Gainsborough and their contemporaries, which alone would go far to confer distinction on any collection of portraits. Of the three Reynoldses the portrait of the earl of Northington (217) is perhaps the finest from the point of view of technical achievement. Robert, second earl of Northington, who was Lord Lieutenant of Ireland in 1783, is described in Wraxall's 'Memoirs' as 'unwieldy in person, wanting in grace, and not brilliant'—an unpromising subject, surely, for the painter. Reynolds, however, has managed to invest him with a certain dignity and charm of expression ; and seated in his magnificent scarlet and ermine robes, over which falls the collar of St. Patrick, he is an imposing, almost dignified, figure. Every part of this portrait was evidently painted by Reynolds's own hand. It is a work full of distinction, and deserves a wider recognition than it has yet received. It was purchased in 1884

from the marquis of Hertford. The portrait of the earl of Bellamont, also by Reynolds (216), is a picture of a different type, but of equal, if not greater, charm (pl. II, p. 10). It is a full-length standing figure in full robes of the Bath. The treatment of the figure has given Reynolds an opportunity of showing his supreme mastery of a difficult design. Nothing could be better than the stately pose ; there is nobility in every line, grace in every sweeping curve of the elaborate draperies. This portrait was painted in 1773, and exhibited by Reynolds at the Royal Academy in 1774. It remained at Bellamont Forest, co. Cavan, the seat of the earls of Bellamont, till 1875, when it was purchased for the gallery. If, indeed, the accessories in this picture were painted by Peter Toms, whose hand has been suggested as responsible for the draperies, then Toms has surpassed himself here. It is impossible to say where his work begins and Reynolds's leaves off. There is not a passage in the whole picture that is not full of charm ; there is no trace of weakness anywhere ; the colour harmony throughout is delicious, the modelling superb. Clearly the beautiful design is all Reynolds's own, but for the rest, who can say ? This picture, so puzzling in its origin, so delightful, judged simply as a work of art, remains to interest and charm us as a masterpiece of style in its own particular class—that of the *portrait de parade*. The companion portrait of Lady Bellamont, which was sold last year at Christie's for a small sum, is in every way an inferior work. When examining the portrait of the earl of Bellamont it is of extreme interest to compare with it the large full-length of Anne, countess of Donegal (373), which hangs on the wall adjoining, and which has so many points of resemblance with it that it has all the air of a companion picture by the same painter. This portrait, indeed, did pass for a Reynolds when in the duke of Somerset's collection, from which it passed to the gallery in 1890. When it was washed at Christie's, however, the signature of Francis Cotes was found upon it. Now, Cotes was a painter whose best work approaches that of Reynolds ; the attribution of the picture to the greater master is, therefore, not difficult to account for. The puzzling thing is that the greater part of Lady Donegal's portrait was quite evidently painted by the same hand as the Bellamont portrait. The handling is the same : the colour scheme is similar ; the quality of the painting, except as regards the heads, leaves no room for doubt as to the common origin of both works. The lady's portrait is the feebler of the two : it is more conventional in treatment ; it lacks the superb confidence with which the gallant figure, in its gay trappings, is rendered ; but, apart from the design, the difference is one of degree rather than of kind. The first idea that occurs to one is that Francis Cotes must



EDMUND BURKE. BY JAMES BARRY



MARIA GUNNING. BY COTES



MARY OF MODENA. BY LE LY



CATTERSTON SMITH, P.R.H.A. BY HIMSELF



THE DUKE OF NORTHUMBERLAND. BY GAINSBOROUGH



CURRAN. BY LAWRENCE

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really be the author of both these works ; that, after interesting himself in the Bellamont portrait sufficiently to make a fine design for it, Reynolds handed it over to his less distinguished colleague to complete. But this will not do, for Cotes died in 1770, three years before the Bellamont portrait was painted. The assumption that the accessories and draperies in both pictures are the work of Toms must therefore be held to be correct. In the Cotes portrait Lady Donegal stands with her back against a balustrade, her right hand resting on the base of a pillar. She wears a white satin gown, with girdle of pearls and red mantle lined with ermine. I have spoken of three Reynoldses in the collection. The third, the portrait of his patron, the earl of Mount Edgumbe, has been so injured by over-cleaning that only the blue coat and scarlet waistcoat give any idea of its original condition. The face, unhappily, has faded to a sickly pallor.

Another important portrait in this room is Gainsborough's duke of Northumberland (129), a charming work, fine in colour, the head drawn with the swift certainty, the subtle delicacy of touch, of Gainsborough's best period (pl. iv, p. 18). Hugh, duke of Northumberland, accounted the handsomest man of his time, was the first duke of the Smithson-Percy line. He was viceroy of Ireland from 1763 to 1765, and interested himself in all the social and political affairs of his time, and in art, science and literature. A full-length portrait of him, painted by Sir Joshua Reynolds, is in the Mansion House, his gift to the Corporation of Dublin. In the Gainsborough he is represented in a crimson coat of peculiarly delightful tone, with ribbon and star of the Garter. The portrait of the earl of Moira (194), which hangs over the Gainsborough, has been variously ascribed to Reynolds, to Hugh Hamilton, to Sir Martin Shee, and to Opie. The first two ascriptions may be dismissed as untenable ; and though there is much in the vigorous brushwork to suggest Opie, the portrait is more likely to be by Shee, an early work, painted before Lord Moira's appointment as Governor-General of India. It is an excellent portrait, sure and firm in handling, and forcibly suggests the keen, successful statesman and soldier.

The portrait of Edmund Burke, by James Barry (128), is less well known than the two portraits of him by Reynolds. It represents him at the age of forty-five, standing by a table, dressed in a chocolate-coloured coat—that 'tight brown coat,' described by Sir James Prior, 'which seemed to impede freedom of motion.' As in the better-known portraits, Burke is represented without his glasses, but his eyes have the peculiar appearance which the constant wearing of spectacles seems to impart, and in this respect the Barry portrait, though inferior to the Reynoldses,

appears to convey the character of the face in a more intimate degree. This portrait, which was painted by Barry for his old schoolfellow and friend Dr. Brocklesby, and was exhibited at the Royal Academy in 1774, remained in the painter's possession till his death in 1797, and was sold at his sale. The sketch portrait in oil of Burke and Fox in conversation (258), which has been attributed to Angelica Kauffmann and, perhaps with more justification, to Devis, is an interesting contemporary impression of the two famous statesmen.

We now come to an admirable example of Lawrence—the brilliant portrait of Curran, the Irish orator (520), presented to the gallery by Lord Iveagh in 1901 (pl. iv, p. 18). Lawrence painted more than one portrait of Curran, and the Dublin portrait is not, as has been erroneously stated, the original of the fine mezzotint by John R. Smith. So far as can be ascertained, this portrait, which belonged to the Peel collection, has never been engraved. It is vivacious and brilliant, in every way a noteworthy acquisition. It is interesting to compare this picture, in which Lawrence has given life and animation to Curran's rugged features, with the portrait of the same man by an unknown painter which hangs beside it (545). There could hardly be a more striking contrast in portraiture than these two works afford. Beside the Lawrence, the other presentation of the man, so emphatic and so literal, looks like a caricature. In the same room with the Curran is Hugh Hamilton's portrait of Lord Kilwarden—a recent addition ; and the portrait of the poet Dermody, by Charles Allingham (138), an artist whose work is practically unknown, should also be mentioned as a work of considerable charm, in spite of faults of draughtsmanship.

The portrait of the Irish painter Nathaniel Hone, by himself (196)—one of many which he painted—is vigorous, with something of Hogarth's feeling for characterization. It represents him with a palette in his hand, as if engaged in argument, and indicates the somewhat combative personality of the man, which his quarrel with Reynolds and Angelica Kauffmann seems to suggest.

Gilbert Stuart's portrait of William Burton Conyngham, which was added to the collection a short time ago, should also be noted as an interesting example of a man who was for several years the fashionable portrait painter in Dublin, and who during his residence there painted many of the notabilities of the day.

On entering Room 7, we find ourselves in the nineteenth century. An indefinable change, not entirely due to the difference of costume, seems to have come alike over the faces and the painting. The grand air and the grand manner have disappeared, and the modern spirit—the spirit of

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adventure, of research, of questioning and restlessness—is emerging. Of the few things worthy of note in this room may be mentioned the charming head of the Hon. Mrs. Norton by Watts (279), and an interesting interior with figures by Landseer (139), an expressive composition which is vastly better than any of his finished pictures. It is to be regretted that in this delightful work there should have been any attempt at portraiture. The head of the principal figure, Charles Kinnaird Sheridan, the grandson of the dramatist, is the only part of the picture that is ‘finished.’ This fact, which is the *raison d’être* for placing the picture in the portrait gallery instead of in the general collection, a little spoils one’s enjoyment of it as a work of art.

In the last room, which brings us down to comparatively recent years, there is little of special interest from the artistic point of view. The fine portrait by himself of Catterson Smith the elder (122), (pl. iii, p. 15), president of the R.H.A. and the

leading Irish portrait painter of his time, should, however, be mentioned as an admirable example of a painter whose work is not always so good. Rothwell’s portraits, too, are not without interest—that of Kendrick, the painter (222), is far from being [a mediocre work—but the nude *Calisto* in the general collection (506) gives a better idea of Rothwell’s powers as a painter. Amongst the later additions to this room are a portrait of himself by the late Walter Osborne (565); a portrait of the late Mr. Lecky by John Lavery; and one of the late Lord Powerscourt by Miss Sarah Purser.

A word as to the general arrangement of the collection, and a word of praise. Few who have visited the Irish National Gallery have failed to realize its charm. It is not as yet overcrowded: the pictures have elbow room, and are hung with judgment and taste. Many more famous collections give less pleasure: none that I have yet seen is so aesthetically satisfactory within its own limits.

THE NIMBUS IN EASTERN ART—I

BY J. TAVENOR-PERRY



MUCH has been written on the subject of the nimbus and its use in the sculpture and painting both of the east and west; but no satisfactory conclusion has yet been arrived at as to its origin or earliest significance. The treatise written by M. Didron on the problem in his ‘Christian Iconography’ and the article in Dr. Smith’s ‘Dictionary of Christian Antiquities,’ which brings together all the known authorities on the subject, would seem to exhaust all the material available for its study; but the researches of the last half-century in Indian archaeology have done much to disturb at least one important conclusion M. Didron arrived at. How considerable is the divergence between his theory and the opinions of later writers, based on subsequent discoveries, is summed up in two sentences, the one quoted from his own treatise and the other from Fergusson’s work on eastern architecture. Says M. Didron¹: ‘Both the nimbus and the aureole appeared in the East long before the rise of Christianity’; whilst Fergusson,² referring to the same subject, says: ‘It may become a subject of an interesting investigation to inquire whether the Greeks were not the first who taught the Indians idolatry.’

So divergent being the views of such authorities, it becomes necessary to review briefly the history

of the question before dealing with the particular point of this article; and to describe not only the form which the nimbus or aureole assumed in the arts, but the ideas this feature was intended to convey. Dr. Smith says³: ‘The nimbus was undoubtedly of ethnic origin. It is the visible expression in art of the luminous nebula supposed to emanate from and to clothe a divine being,’ and this he confirms by quotations from the ‘Aeneid.’ There is also the well-known instance of Moses, whose face, when he descended from the Mount, shone so that he had to cover it with a veil;⁴ an appearance which mediaeval painters represented by two rays of light, and which Michelangelo symbolized, in his statue of Moses in S. Pietro in Vincoli, by a pair of horns. To some attempt to represent such emanations of light was undoubtedly due the earliest appearance of the aureole; and though its first application may have been to figures of the Sun-god, by easy sequence it became an attribute of other divine and heroic persons. A gem in the British Museum, engraved with the head of Alexander the Great as Helios (fig. 1) shows this arrangement; and we know that the Colossus in Rome, erected by Nero, had the head, which was changed later to a likeness of Titus as the Sun, encircled by an aureole of seven rays, each of which projected no less than twenty-two feet from the head.⁵ The Colossus of Rhodes, which even exceeded that of Rome in height, was also symbolic of the Sun; and it is evident that metal

¹ Didron’s ‘Christian Iconography,’ English translation, Vol. 1, p. 150.

² ‘History of Indian and Eastern Architecture,’ James Fergusson, p. 183.

³ ‘Dictionary of Christian Antiquities,’ Art. *Nimbus*.

⁴ Exodus xxxiv. 29.

⁵ ‘Ruins and Excavations of Rome,’ Lanciani, p. 192.

rays with so great a projection would have required very special strengthening, particularly in the case of Rhodes where the statue stood upon the sea-shore, to preserve them from destruction by the



FIG. I

wind. This could only be attained by some connecting band at or near the extremity of the points. This connecting band gives, at once, the circle of the nimbus; and when at a later period stone or marble took the place of bronze the necessity for such support, in the form of a disk, became greater. An early example of this occurs among the terra-cottas discovered by Loftus in his excavations at Warka, which he attributes to the Parthian era. He gives in his work an illustration of one of these figures⁶ which he considers to represent the goddess Mylitta, or the Venus of the Assyrians, having behind the head, on a roughly shaped disk, the sun's rays; and he says that such figures were extremely common in the Parthian period, having been handed down from antiquity.

The earliest use and significance of the aureole may thus be accounted for; but other suggestions have been made which require consideration. The first of these is the theory that the nimbus may be merely a reproduction of the disk of metal which was occasionally placed by the Greeks over the heads of their statues to prevent the birds from settling upon them and fouling them. Had there been no break in the sequence, the nimbi which adorn the heads of statues in Catholic churches might have been regarded as directly derived from such a source; but the perpetuation of the nimbus—at least in western art—was due entirely to its representation in mosaic and painting. It is quite possible, however, that the nimbus which appears round the heads of some of the earlier Christian emperors on medals may have been so derived, though it is difficult to understand how so strictly utilitarian a feature could have become a symbol

⁶ 'Chaldea and Susiana,' W. K. Loftus, p. 214.

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of power or glory. Another theory, not unworthy of consideration, was suggested by Mr. C. F. Gordon Cumming to the effect that the aureole is only a conventionalized form of an umbrella.⁷ The umbrella is undoubtedly displayed in Assyrian sculptures as a mark of honour; it was a distinction of royalty in Persia, and always appears as the crowning feature of the Buddhist topes in India; and though the umbrella still makes a graceful aureole for the modern Japanese girl, in a sunshade is not to be found the origin of the nimbus in eastern art.

But whencesoever the idea sprang, by the fourth or fifth century of the Christian era the nimbus was in common use in the sculpture of the east and the paintings of the west; in the west, from being at first an essentially civil symbol, gradually becoming exclusively a religious one, and in the east devoted to sacred and profane uses alike. As it was employed by the first Christian emperors and by their Byzantine successors, it was merely a sign of power and authority, or, at most, of that sacredness which doth hedge a king; and with such significance it is used in the church of S. Vitale at Ravenna for a contemporary mosaic portrait of the Empress Theodora (fig. 2), the



FIG. II

wife of Justinian, who, if the story of her life as told by Gibbon be correct,⁸ could lay no claim to the merits of sainthood. In the same manner it is used in pictorial art to mark out distinguished persons, as is shown in an illustrated manuscript of Virgil, undoubtedly of the fourth century, preserved in the Vatican,⁹ wherein several of the figures have the plain circular nimbus. That it had not at this date become a religious symbol is

⁷ 'English Illustrated Magazine,' 1888, p. 661.

⁸ 'Decline and Fall,' ch. xl.

⁹ An engraved copy of the plates is in the National Art Library.

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shown by the sarcophagus of Junius Bassus, of about 360, preserved in the Lateran Museum, where the figures of Our Lord and those of Saints Peter and Paul have no such distinction; and though some of the paintings and mosaics in Rome of an apparently earlier date present this feature they have been so tampered with as to afford no trustworthy evidence. Thus at the time when the nimbus made its first appearance in eastern art it was known only in the west as a mark of honour and dignity.

The date of the earliest appearance of the nimbus in Indian sculpture can be fixed within comparatively narrow limits, and it occurs at a much later period than that assigned to it by M. Didron. He gives in his book, in support of his argument, an illustration representing the Hindoo goddess Maya surrounded with a flaming aureole of the shape generally known as the 'Vesica Piscis'; but, as Sir George Birdwood observes,¹⁰ the Puranas only assumed their present popular form in the eighth or ninth century of our era, so that the shapes and attributes of the Hindoo Puranic gods were not systematized sufficiently for representation before that date, and the nimbed Buddha had long before then made its appearance. This seems to have occurred between the date of the building of the greater and the lesser rails of Amravati, which are roughly assigned to the beginnings of the fourth and of the fifth centuries respectively, both being richly sculptured, but only in the later of the two is the nimbed Buddha to be found. introduction to India seems to be satisfactorily traced to the architecture of the Gandhara district, which shows such remarkable evidence of classical influence. When the remains of the Gandhara monasteries were first discovered it was considered that this influence was distinctly Greek, and a date about the beginning of our era was assigned



FIG. III

to them; but a more careful study disclosed features which suggested a Roman, if not a Byzantine, origin, and it is now generally admitted that they are subsequent to the third or

¹⁰ 'The Industrial Arts of India,' Birdwood, p. 35.

fourth century. The nimbus, as we first find it sculptured in stone among these ruins (fig. 3) is so distinctly a transcript, in that material, of the rays which surrounded the heads of the colossal bronze statues of the sun, or of the rayed disks of the Parthian terra-cotta figures of Warka, that its derivation from them is obvious. In the smaller statuettes which occur in the carved capitals the disk only appears, the rays being omitted; and we can see in them the models for the Buddhas which are found on the later rail of Amravati and subsequently throughout India. The plain circular disk remained through all periods the characteristic nimbus of the Buddhas, and we find it still in use in Thibetan paintings of the present time (fig. 4); but the rayed nimbus



FIG. IV

or aureole was adopted in the representation of many of the Vedic and Paranic gods of India. We have noticed the example of Maya, illustrated by M. Didron, and to this may be added the Vedic god, Surya, the personification of the sun, appropriately surrounded with a flaming aureole, and the Puranic gods, Kama-Deva, the god of love, and Triveni, with rayed aureoles round their heads.

The nimbus and aureole as used in all these cases does not seem to symbolize so much sacredness as authority, and seems never to be used with the same intention as that which prescribed the addition of the nimbus to all saintly figures in the Christian church. Indeed, even Buddha is not invariably invested with this attribute. It is absent from the decorations behind the head of the great gilt bronze Buddha of Danagirigala, in Ceylon,¹¹ and does not appear over the heads of the colossal seated bronze Buddhas of Japan. Possibly, in the case of the bronze colossi, constructional difficulties caused the omission, as doubtless was the case with the gigantic bronze statue of S. Carlo Borromeo

¹¹ 'Archaeological Survey, Ceylon,' Bell, 1892.

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which stands on the hills above Arona. Being in the east regarded as a symbol of power, it was assumed by emperors and chiefs in their portraits, and used evidently with the same intention as by the emperors of Constantinople. Thus we find that the Ranas of Udaipur were always represented with an aureole round their heads on account of their descent from the Byzantine emperors, since their ancestor, Prince Goha, who claimed as

among his forefathers the legendary hero, Ramayana, married the daughter of Naushirvan, the famous Sassanian king of Persia, who was herself a granddaughter of the Emperor Maurice of Constantinople. The Ranas of Udaipur are now represented by the Maharana of Maiwar; but although we are informed by 'Whitaker' that he is entitled to a salute of nineteen guns, nothing is said about his present use of an aureole.

(To be continued.)

THE FUNCTION OF EMOTION IN PAINTING

BY A. CLUTTON-BROCK

THERE is this great difference between pictures and books: that all pictures are, or are intended to be, works of art, whereas some books are works of art and others works of utility. Books which are works of art—that is to say, which are literature—are those which express emotion. Books which are works of utility are those which do not express emotion, but convey information or perform some other useful purpose. The distinction is not always easy to draw in practice. We know that the Ode to the West Wind is a work of art, and Bradshaw's Railway Guide a work of utility; but a history may be a work of art on one page and a work of utility on another, or, indeed, both on the same page. Yet of this we may be sure: that whenever a work of utility takes on the qualities of literature, it is because the writer is expressing some emotion. The qualities by which we recognize literature are all means of expressing emotion; and this is what is meant by the saying that style rather than matter makes literature, and that the style is the man. Style does make literature, because a man expresses his emotion, not so much in the sense of what he says as by his manner of saying it; and the style is the man, because the personal part of whatever he says is the emotion which he expresses in saying it; and he expresses that emotion in literature by means of style—that is to say, by the manner in which he combines words together. Most words, when isolated, express no emotion whatever; they are purely intellectual symbols like figures. And good writers are chary in their use of those few words which, either in their sound or by means of their associations, do seem to express emotion; because such words are often vulgarized by their associations, or because by their emphasis they spoil the general balance of a sentence. There is, of course, a grammatical combination necessary to every sentence. But its aim is purely intellectual, and by itself it can never amount to style.

We can best see the difference between the grammatical and the emotional combination of words in poetry; for in poetry the emotional combination of words is systematized, because poetry is used more entirely for the expression of emotion than any other kind of literature. And in poetry, which we are all agreed is more essentially literature than prose, the emotional combination of words is all-important. Indeed, if it is destroyed by paraphrase or rearrangement, the poetry ceases to be poetry, and depends for its value on whatever prosaic qualities it may possess. But prose also suffers from paraphrase or rearrangement in proportion as it is literature—that is to say, as it expresses emotion; whereas prose which merely conveys information does not necessarily suffer from the same process. We all know that the beauty of poetry or of beautiful prose is destroyed by rearrangement or paraphrase. This beauty comes with the expression of emotion, and disappears when emotion is no longer expressed. In fact, it is the expression of emotion that adds beauty to the sense of words and turns writing into literature.

Now, in painting there is supposed to be no need of this distinction between pictures that are works of utility and pictures that are works of art. If pictures are not works of art, if they are not beautiful, then they are only called pictures by courtesy or for want of a better name. If their aim is only to convey information, they are not really pictures any more than maps are pictures. Yet we have many paintings which are supposed to be pictures but which only convey information, being no more true pictures than Bradshaw's Railway Guide is true literature. Unfortunately, these works are commonly mistaken for true pictures both by the public and by those who paint them; and whereas most of us know that the function of literature is not to convey information but to express emotion, many of us do not know that the function of painting is not to imitate reality, but also to express emotion; that it is the expression of emotion which gives beauty to the imitation of reality in a picture, as it adds beauty to the sense of words in literature.

The Function of Emotion in Painting

In literature the statement of facts is only a means to an end. In painting the imitation of reality is only a means to the same end. Yet a vast number of pictures are merely attempts to imitate reality; a great deal of teaching has only the imitation of reality for its end; and many critics, though they may use the word representation rather than imitation, and though they may talk about the subordination of unessential to essential facts, yet imply that the proper aim of a picture is to show us something which the painter has seen, not to express an emotion aroused in him by what he has seen.

The distinction, though attempts are often made to fritter it away, is essential; and for this reason, that the subordination of certain facts to other facts, which alone makes the representation of reality possible in a picture, is only effected in the expression of the painter's emotions. There is a great deal of vague talk about the essential and the unessential facts of reality. No facts of reality are essential or unessential in themselves for the painter any more than for the poet. They are essential or unessential only as they concern, or do not concern, a particular picture or a particular poem. Now we all know that in a poem facts are selected by that emotion which the poet wishes to express. He may relate some experience of his own. If he does, it is because that experience has aroused some emotion in him; and out of all the facts of which that experience is made up, he will, so far as he can, choose only those which have stirred his emotions. If, to make his story clear, he has to relate some facts which had no part in the stirring of his emotions, he will pass over them as lightly as he can, since he knows that he cannot make poetry out of them.

In fact the composition of his poem will be effected by his emotion, and the particular emotion which he wishes to express will provide him with his principle of selection. So it is with the painter. If he paints a picture of a scene he has actually witnessed, it is his emotions, as they have been stirred by that scene, which make his picture for him. The facts of the scene are essential or unessential to his picture according as they have or have not contributed to the stirring of his emotions, and the unity of the picture will depend upon the extent to which he is able to eliminate from it all facts which have not stirred his emotions, since these are irrelevant to his picture, and cannot be stated in the emotional terms of art.

But all pictures are not representations of scenes actually witnessed. Indeed the greatest, though always based upon what the painter has seen, are usually composite structures made out of his visual experience as poems are usually composite structures made out of the experience of the poet; and the composing force in both, the force which

out of a mass of experience chooses and harmonizes certain experiences in a particular work of art and by that choice and harmony makes of that work of art something transcending all experience, that force is always emotion. It may be an emotional mood of the artist which becomes habitual to him, which is provoked in him by a certain kind of visual experience and which finds its expression in continual refinements of that kind of visual experience, as in the pictures of Claude and Corot. Or it may be instigated by some particular event or story, as in most of the great masterpieces of Italian art. In such a case the painter will often make his treatment of his subject conform to some habitual emotional mood of his own, and may produce a fine picture even when the mood is not congruous with the subject; for then the subject will be a mere excuse for the expression of the mood. But in the greatest works, as for instance Titian's *Bacchus and Ariadne*, Michelangelo's *Creation of Adam*, or Rembrandt's *Supper at Emmaus*, the subject is congruous with an habitual mood of the painter, provokes and intensifies that mood, and provides it with a perfectly suitable machinery of expression.

We often hear it said that the painter's eye makes his picture for him, that by some mysterious physical process he 'sees pictures in reality,' and that his only business is to reproduce on the canvas what his eye has seen. If this were true, then pictures of composite visual experience would be necessarily inferior to pictures of a single visual experience. But we know that they are not. And the phrase 'seeing pictures in reality' only means seeing reality unified by the emphasis of important facts and the subordination or elimination of unimportant facts. So that we return again to the question: What makes some facts important and others unimportant? To this question many people will answer that it is the painter's sense of beauty which deals with facts according as they seem more or less beautiful to him; and this brings us to another problem, and a most difficult one.

If it is the painter's sense of beauty which selects his facts for him, how are we to explain or justify the whole art of character? We are all agreed that some of Rembrandt's portraits of himself are beautiful, and yet we cannot suppose that he seemed a beautiful object to himself. Some people say that there is beauty in all character; but if you press them you will find that they mean not visible beauty, but the power of arousing certain emotions that are capable of being expressed in terms of art, which is quite a different matter, and which begs the whole question. When we speak of a painter's sense of beauty, we mean his sense of visible beauty, and Rembrandt's sense of visible beauty could not have been stirred by the spectacle of himself.

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But we are also told that the beauty of the art of character consists not in the objects represented, but in their environment, in atmosphere and the play of light and shade, and so on. But if it is a painter's sense of beauty that selects his facts for him, how is it that in some of the greatest of Rembrandt's portraits of himself the most important fact, the face, is not beautiful, therefore irrelevant? And, further, how is it that every artifice of the painter is used to emphasize that irrelevant fact? It is certain that in these pictures, as in most great portraits, the subject is not beauty but character; and to assume that, because the result is beautiful, the subject itself must be beautiful, is to do violence to the facts.

The beauty of the art of character can only be explained on the theory that the subject matter of a picture is not necessarily beautiful; that a painter is not necessarily induced by his sense of beauty to represent only facts, whether objects or phenomena, that are beautiful in themselves. His picture must be beautiful, but its beauty is not imitated from nature, but imparted to it by the artist. And the artist imparts beauty to his representation of facts by expressing his emotions through that representation, just as a poet imparts beauty to statements of fact by the same process. In fact, beauty in art is the result of the expression of emotion, and emotion can only express itself in art in terms of beauty, so that if a picture is ugly we may be sure that it expresses no emotion, and therefore is not a work of art. Thus beauty is a test which the artist should apply not to his subject matter, but to his treatment. If he finds that he is painting an ugly picture, he may know that he is expressing nothing in it.

It is only when we regard beauty as the test of expression that we can account for the importance of execution in all art, and in painting in particular. For since beauty is the result of the expression of emotion, this applies to beauty of execution as well as to beauty of invention or conception. It is the defect of most aesthetic theorists that even when they understand that painting is an art of expression so far as invention or 'seeing' is concerned, they still suppose that in execution it is an art of imitation. Thus they believe that when a painter has a picture in his mind his execution is merely a means of imitating that picture upon the canvas. This is only a refinement of the belief that execution is a means of imitating reality. The fact is that the creative process is never complete without execution, and an artist only learns to invent exactly and completely through the constant practice of execution. It is execution that teaches him how to express himself within the terms of his art and develops the vague and general fancies of the amateur into the specialized and creative imagination of the artist. A picture can no more be complete in the painter's mind

before he has painted it than a poem can be complete in the poet's mind before he has put it into words.

While it is important to remember the things which painting and poetry have in common, it is also important to remember their points of difference, and in particular the fact that, whereas poetry can appeal, indirectly perhaps, to all the senses while its appeal even to the sense of hearing is not quite direct, painting appeals to only one sense, the sense of sight, and that quite directly. It is true that painting can excite other senses besides that of sight. It can show us a peach that we should like to eat or flowers that we should like to smell. But whereas it can excite these senses, it cannot satisfy them. Poetry, on the other hand, while it cannot excite the senses of taste and smell so strongly as painting, can satisfy them as much as it can excite them. It can describe the taste of a peach or the scent of flowers just as well as their appearance. Now the artist makes his appeal to the senses because he can only reach the emotions through them. But his appeal will not be communicated to the emotions unless the senses are satisfied as well as excited. Therefore it follows that the painter should make his appeal only to the one sense which he can satisfy—namely, the sense of sight—and he can only do this if the beauty of his picture so delights the sense of sight that all other senses are held in abeyance. Therefore all objects in a picture which are liable to excite other senses besides the sense of sight should be subordinated to the general beauty of the picture. It is the defect of imitative painting that it appeals to other senses besides the sense of sight. It is the defect of 'literary' painting that it makes no sensuous appeal at all, but scorns even the sense of sight, without which pictures would be impossible, and attempts to appeal immediately to the mind. Now unless a painter addresses his message direct to the eye it will not consent to carry that message to the mind. The eye must be delighted before it will serve as an intermediary; indeed, it is the delight of the eye and that alone which communicates the painter's emotion to the mind. In different ages the eye is habituated to different kinds of beauty. In those periods when the eye was content with what seem to us mere symbols of real things, it was far more exacting in its demands for beauty of material than it is now, when it expects a very complete illusion of reality. Modern literary painting falls short of primitive painting in its lack of material beauty as it falls short of mature painting in its lack of illusive beauty. The progress of painting from material to illusive beauty was caused by the desire, not for a closer imitation of reality, but for new means of expression; for, since imitation is the means by which painters express themselves, the more complete the imitation the greater the

The Function of Emotion in Painting

possibilities of expression. In the primitive painting of material beauty only a few emotions could be expressed. The mature painting of Michelangelo or Titian or Rembrandt could express almost any emotion capable of being expressed in art at all.

But though the greatest of painters can almost rival the greatest of poets in the variety of the emotions which he can express, yet we must still remember that he is a painter and not a poet. He and the poet may be moved to express the same emotions, but their processes of expression must be quite different. And so their imaginations will be quite different, for the imagination is the creative faculty. It only exists in the act of creation, and is trained by the process of creation; and therefore it must differ as that process differs. It is the painter's imagination which causes him to see pictures when his emotions are stirred. For him the emotions, which remain vague and uncreative in ordinary men, and which make poetry for the poet and music for the musician, make pictures out of the confusion of reality.

The emotions which he expresses in his art are communicated to him through the eye, and he communicates them through the eye to others. A sunrise may signify to him all that it signifies to the poet. It may be not merely a beautiful display of forms and colours but the awakening of the world and the symbol of the order and splendour of the universe. Indeed, if it has no significance of this kind for him, he can no more make a true picture out of a mere imitation of it than a poet can make a poem out of an accurate description of its phenomena. Just as the poet's words in that case will be dead and his sense a mere catalogue of unrelated details, so will the painter's paint be dead and his composition a mere

collection of dull observations. But, however complex and far ranging his emotions may be, they will express themselves, not in a poem, but in a picture, and they will so express themselves immediately. When the emotions of the great painter are stirred by what he has seen, they do not first express themselves in vague poetical ideas which have then to be translated into a picture. This is the method of the literary painter, of the man who is not a complete artist but half-way between a painter and a poet, and unable to accomplish the creative process of either. The great painter's emotions express themselves pictorially at once without any interposition of ideas, and it is only when the painter's creative act is thus direct that his execution can take part in it. Then his emotions, quickened into a new intensity by the process of execution, will express themselves in every detail of that process, so that every stroke of paint will get life and a significance and beauty past analysis from the manner in which it is applied to the canvas and combined with other strokes; just as the words of a poet get their significance and beauty from the manner in which they are put together. Rousseau has said that 'there is composition when the objects represented are not there for themselves, but for the sake of including under natural appearances the echoes which they have made in our souls.' And this kind of composition enters, not only into the conception, but also into the execution of a picture. The same process which unifies the painter's vision unifies also the work of his hand, giving an inexplicable congruity to all his operations. That congruity, in which we may conjecture lies the secret of beauty, is the proof, wherever it is found in a work of art, that the artist has expressed his emotions in every phase of the process of creation, and therefore that that process is complete.

TWO LIMOGES PLAQUES AND THE MAÎTRE DE MOULINS BY CLAUDE PHILLIPS

I DESIRE to call attention to two very beautiful and wholly exceptional enamelled plaques of Limoges work in the Victoria and Albert Museum: one an *Adoration of the Shepherds*, bearing the mark 7233-60, and described as of about the year 1530; the other an *Annunciation*, bearing the mark 474-73, and also described as of about 1530. It will thus be seen that both of these enamel pictures have for many years belonged to the museum, where they have no doubt received their full meed of admiration. At the same time, so far as I am aware, their intimate connexion with the French painting of the period to which they belong, and their

exceptional position among the productions of the Limoges *ateliers* which flourished at this particular time, just before the fullest expansion of the enameller's art, have not yet received the consideration which they deserve.

In the first place the two plaques, which are obviously of much the same time, and from the brush of the same *peintre-émailleur*, are in my opinion dated by the museum too late in the sixteenth century: judging by the execution, and more especially by the style of the draughtsmanship, they cannot date much, if any, later than 1500. The technique, with its profuse use of bosses simulating jewels, of minute hatchings in gold, is the same as that which helps to distinguish Nardon Pénicaud and his group, though



THE ANNUNCIATION. LIMOGES ENAMEL IN
THE VICTORIA AND ALBERT MUSEUM



THE NATIVITY. LIMOGES ENAMEL IN THE
VICTORIA AND ALBERT MUSEUM

Two Limoges Plaques

the colouring is in general effect entirely different. The same exquisite varieties of blue and green, with muted reds and purples, are used no doubt, but used far more sparingly; the key-note of the whole, and the dominating tone, being in both cases a brilliant pale-bluish grey, almost white in the high lights, but far less cold than the ashen colour of the later grisailles. The composition is in both instances of the decorative and schematic order, as is that of the Nardon Pénicaud *atelier*, but of an incomparably higher quality. It is at the same time earlier and less free in style than the work of Jean Pénicaud I, as we see it finely illustrated in the *Christ Mocked* (637-70) of the Victoria and Albert Museum and, more finely still, in the *Scourging of Christ* belonging to the same series, and lent to the museum by Mr. George Salting—the former of these examples being signed ‘Jehan Penicault’ the latter ‘Johan. P.’ There is proof, as we are about to see, that the magnificent triptych by Nardon-Pénicaud, showing in its central plaque the Annunciation, and in the wings respectively Louis XII of France with St. Louis as protecting saint, and Anne de Bretagne with St. Anne in the corresponding relation, is a little later than the *Annunciation* which we are now discussing. And this masterpiece of Nardon Pénicaud’s art is by the museum authorities placed between the years 1506 and 1513. As regards artistic beauty of technical execution, as regards dazzling, yet never garish, splendour of colour, this triptych is one of the marvels of the enameller’s art. The wonderful turquoise and deep indigo blues, the greens, the purples—that is, much the same gamut of tints that we find in a fine Damascus bowl or plaque—are combined with such certainty and subtlety as to enhance and yet control each other’s beauty.

On the other hand, the drawing and modelling of the figures—more especially in the case of the *Annunciation* in the central plaque—is flat, inexpressive, and relatively of a low order. This design is, as will at once be seen, an exact though a timid and mechanical copy of the one here reproduced and discussed; but with the addition of a group of angels attending upon the Archangel, which would appear to have been derived from that in the *Nativity* also here reproduced, or from some very similar composition. Indeed it may fairly be inferred that this *Annunciation*, imitated, as I hold, by Nardon Pénicaud, created a type, which was often repeated. Without going outside the Victoria and Albert Museum, we find yet another instance in the *tazza* (2050-55), already much duller and dingier in colour, which on not obvious grounds is assigned to ‘Jean Pénicaud,’ and placed early in the sixteenth century. In the bowl of this is an *Annunciation* which is nothing more than a later variation—and that not a very happy one—of this particular type.

But my main contention is the following:—Both these plaques—the *Adoration of the Shepherds* and the *Annunciation*—show the most marked affinities to the style of the French painter whom we must still, for lack of a name acceptable to all students, continue to call the Maître de Moulins. They must either have been executed from designs supplied by him, or by a *peintre-émailleur* so steeped in his manner as to give a striking reproduction, with but slight variations, of its chief characteristics.

Take first the *Annunciation*, adopted, as it would appear, as a type by the enamellers of the early sixteenth century. It is true that the composition does not very closely resemble that of the *Annunciation* by this painter which was published by Mr. Roger E. Fry in the number of this magazine for August 1906.¹ But the types of the respective personages do nevertheless bear a considerable resemblance to each other; the architecture is of the same quattrocentist pseudo-classic type, which may well have been derived from one of Jean Fouquet’s illuminated missals such as the famous ‘*Livre d’Heures d’Etienne Chevalier*.’ Above all, the open right hand of the Virgin has that peculiar inverted position—somewhat resembling the true *pollice verso* gesture—which constitutes, as it were, the signature of the Maître de Moulins. We find it in the Virgin of the early *Nativity* of Autun, painted about 1480; we find it in a still more pronounced form in the *Donatrice recommandée par la Madeleine* now in the Louvre.² In the beautiful enamel-like *Vierge aux Anges* of the Brussels Gallery the uppermost angel to the right of the spectator has not one hand only, but both, naïvely displayed in this way.

This curious gesture is repeated, it is true, in the *Annunciation* of Nardon Pénicaud and the others of the same type; but it has been pointed out that these are copies or adaptations, weakened and rendered more mechanical in the repetition. The types both in the *Annunciation* and *Adoration of the Shepherds* show a marked resemblance to those of the Maître de Moulins, though, I must confess, with a certain tendency to point the chin excessively and to develop the cranium unduly which we do not find in the same degree in the acknowledged works of that painter. The resemblance is greater in these respects to the *Nativity* of Autun, the *Annunciation* belonging to Messrs. Dowdeswell, the *Virgin with a Glory of Angels* of the Brussels Gallery, and the *Donatrix recommended by the Magdalen* of the Louvre than it is to the great altarpiece of Moulins, from which the master has ob-

¹ Vol xi, p. 330.

² First identified and published by me, as a work of the French school of the fifteenth century, in the ‘*Magazine of Art*’ for 1893, when this panel, then ascribed by its present owner to Jan van Eyck, and practically unknown, was in the Ruston collection at Lincoln.

Two Limoges Plaques

tained his provisional name. In the last work, which shows the artist in more complete development than any other extant, the facial type of the Virgin and of the angels who so gloriously enframe her is altogether rounder and less sharply accentuated, more Italianized, and nearer to the generalization of the *Cinquecento*. Now compare our enamel plaque, *The Adoration of the Shepherds*, more closely with the *Nativity* of Autun. Save for the variation of gesture in the right arm and hand, and for the circumstance that His form is reversed, the Divine Infant of the plaque is identical with that in the picture. Allowing for the differences necessitated by the enamel technique, the angels are of much the same type in both cases; and the St. Joseph of the plaque is not at all unlike the Bishop Rolin of the picture.

This early *Nativity* more than any other work proves the artistic descent of the Maitre de Moulins from Hugo van der Goes; this being unmistakably shown—to take only one striking point among many—in the group of shepherds whispering together in astonishment and almost in terror. We find Domenico Ghirlandajo in his famous *Adoration of the Shepherds* in the Accademia at Florence giving, obviously under this influence, a strikingly dramatic rendering of the same *genre*-like incident. It is to be seen somewhat similarly treated in Gerard David's large *Adoration of the Magi* in the Alte Pinakothek at Munich; this, however, according to the contention of Dr. Friedländer, being actually the copy of a lost Van der Goes. But to return to our plaque. It will be seen that this dramatic aside between the shepherds, differently but hardly less suggestively treated, is here made an integral part of the main composition, two other shepherds being added whose interest in the divine mystery is less agitated and more reverential than that of the disquieted couple borrowed from Van der Goes. All these strong points of resemblance justify me, as I contend, in classing both the *Annunciation* and the *Nativity* as at the very least of the school of the Maitre de Moulins. My own belief that he must actually have furnished the designs for them is based not only on these various points but on the fact, hardly to be contested, that here we have Limoges plaques of a higher character and quality, as regards incisive force of draughtsmanship, individuality of conception, and power of representation, than any others belonging to this period of transition from the expiring fifteenth to the budding sixteenth century—a period when French art, though by no means unaffected by the onrush of the Italian Renaissance, still retained its naïve character and the freshness of its charm.

I do not at present venture upon the supposition—much less the assertion—that the Maitre de Moulins was himself the maker of these pieces,

though there is in his technique as a painter much that does suggest the enameller. The consistency of his pigment, its purity and often startling local brilliancy, are almost that of an enamel. Mr. Roger Fry in the article already referred to has aptly spoken of his 'full porcelain-like pâte.' The sharp division of these splendid tints from each other, the fact that with all their brilliancy they are opaque and not much affected by atmospheric ambience, the fact that the painter has seen them rather in daring contrast than in any very intimate relation to each other—all these characteristics point much the same way.

It is for this reason that when one of the masterpieces of the Maitre de Moulins—the so-called *St. Victor recommending a Donor*, of the Glasgow municipal gallery—was the other day, at the Guildhall, placed between two famous portraits by Memling, sent from the Brussels gallery, it suffered much from the comparison and for once seemed less fine than it really is.

It was by no means rare in the fifteenth and sixteenth centuries for a French artist to be both artist and artificer, both painter and enameller. We have, as a striking instance, the enamelled portrait of Jean Fouquet by himself in the Louvre, and the *Descent of the Holy Spirit*, a medallion identical in technique with this, which, as I believe, I was the first to point out in the Kunstgewerbe-Museum of Berlin as the work of the same great French master. Then Léonard Limosin was not only the foremost portrait-enameller of his time, but *peintre du roi* in two successive reigns: he began his career, indeed, as a painter of the school of Fontainebleau. Jean de Court, who on the back of a portrait (now in the Wallace collection) of Marguerite de France, daughter of François I, as Minerva, signed 'Jehan de Court ma faict 1555,' succeeded François Clouet in 1572 as painter in ordinary to Charles IX, remaining all the same inscribed among the enamellers of Limoges. Further research would doubtless reveal other similar instances. I hope to be able to return to the main question involved in these notes when it has been possible to examine anew the chief productions of the Limoges *ateliers* attributable to the end of the fifteenth and the beginning of the sixteenth century. At present I can recall nothing that could safely be ascribed to the same designer and the same executant who produced the *Annunciation* and the *Nativity*; or at any rate nothing that could without undue temerity be given to the same two artists in collaboration. But—be it remembered—I do not exclude the possibility that designer and executant may turn out to be one and the same person. It appears to me that the whole question raised is sufficiently important to deserve further careful investigation.

DIRICK VELLERT AND THE WINDOWS IN KING'S COLLEGE CHAPEL, CAMBRIDGE

BY DR. N. BEETS



WHEN settling the question who furnished cartoons for the painted windows of the chapel of King's College, Cambridge, it will henceforth be necessary to take note of the happy identification by Gustav Glück, who recognized the Antwerp glass-painter Dirick Jacopssone Vellert in the artist who signs his prints and drawings with the monogram D*V and who was generally called Dirk van Staren. ¹Before this article had been published Dr. Max Friedländer stated, without giving further details, that he thought he could recognize Vellert's style in the King's College windows, ²and much earlier an English author had been remarkably near the truth. In a study which George Scharf devoted to the windows in 1855 ³he opposed the then evidently prevailing opinion, which even at a later date was defended by Westlake in his 'History of Design in Painted Glass,' ⁴that the cartoons had been drawn by Englishmen. He recognizes German (Düreresque), Flemish and Italian influences in the best windows, and compares the architectural features of some of them with the prints of D*V, and with six drawings in the Print Room of the British Museum, five of which were certainly not drawn by Pieter Coeck but possibly by Vellert.

Moreover, he considers it useful on account of the relations with Flemish art, which in his opinion the glaziers mentioned in the contracts ⁵entertained, to adopt Vasari's enumeration of the more famous South-Netherland painters on glass. By the side of the name of Dirick Stas van Campen, which Scharf took for Dirk Van Staren, as was universally done at the time, his real name, Jacobs Felart, is also found in this enumeration.

The facts mentioned by Glück and the material collected by him on the one hand, and on the other hand the photographs which the present Provost, Dr. Montague Rhodes James, causes to be taken whenever the windows are re-leaded, will tend to confirm these surmises.

After repeating my first very short visit to the chapel, I intend to give a full discussion of these twenty-four windows in the series of studies which I devote to Vellert elsewhere. ⁶ For the present I

may be allowed to test a very small portion of this immense collection of painted glass by work that is undoubtedly Vellert's. In the choice I was entirely led by considerations of expediency: the possession of a good print after one of the windows and of a few photographs.

The chapel of King's College was finished in 1515. The windows were made and put in according to an order of the executors of Henry VII given in 1516. Two contracts of April 30th and May 3rd, 1526, printed in Willis and Clark's 'Architectural History of the University of Cambridge,' ⁷ and in the wrong order in Walpole's 'Anecdotes of Painting,' ⁸ give a pretty clear idea of the course of the work, which would be still more perfect if the first contract had not been lost.

Four windows must have been completed between 1516 and 1526. In the contract of April 30th, 1526, the 'glasyers' undertake to deliver six of the windows leaded within twelve months after date and twelve within four years after that. Of these eighteen, the east window and the west window (which was probably never put in) are specially mentioned. According to the third contract the last four windows were to be completed, two of them before May 3rd, 1528, and two before May 3rd, 1531. The contracting parties were on one side three ecclesiastics and on the other the artisans, who are always referred to by the simple name of 'glasyers.' The latter undertake 'to glase and set up or cause to be glazed and set up' the windows at their own cost. Noteworthy is the fact observed by Bolton ⁹ that the condition of the material to be used was originally everywhere good *Normandy* glass. The word *Normandy*, however, has been struck out—to render English material possible, according to Bolton; not to put difficulties in the way of the Antwerp manufacturers would be as plausible an explanation. The windows in Henry VII's Chapel at Westminster, which are now entirely lost with the exception of a single fragment, are pointed out as an example to the 'glasyers.' It is not impossible that these, too, were somewhat earlier specimens of the Flemish art of glass-painting. A similar specimen is also furnished by the much restored window in Antwerp Cathedral, which was also a gift of Henry VII in the year 1503, ¹⁰ and the window, partly of somewhat later date, which was destined by the town of Dordrecht for Henry

¹ 'Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses,' vol. xxii.

² 'Werk über die Renaissance-Ausstellung,' Berlin, 1898, pp. 18-19.

³ 'Archaeological Journal,' vol. xii.

⁴ Vol. iv, pp. 31.

⁵ The names of the two who signed last being Dutch. Recently a Flemish text was discovered in one of the windows.

⁶ 'Onze Kunst' (French edition, 'L'Art Flamand et Hollandais'), 1906 and 1907.

⁷ Vol. i, pp. 615-619; a brief description of the glass and an historical account is given pp. 498-516. Dr. James, too, wrote a short guide to the windows.

⁸ Vol. iii, pp. 484-487.

⁹ 'Archaeological Journal,' vol. xii, p. 157, note 6.

¹⁰ A reproduction of which will be found in 'Onze Kunst,' 1905, vol. ii, p. 50.

The Windows in King's College Chapel

VII, and which now adorns St. Margaret's Church, Westminster.¹¹

But we shall now proceed to our more concrete argument. The east window, which, as we saw, was completed after 1526 and before 1531, probably even, taking into consideration the important place it occupies, before April 30th, 1527, is for the moment of the greatest importance for us. We reproduce the very faithful large print after it engraved by J. R. Baldrey in 1809, which gives us a survey of the window as the photographs of the other windows, which are either representations of parts only or else too small, are unable to do. An elaborate discussion is therefore unnecessary. The window, which is divided into eighteen lights, shows under the transome from left to right the *Ecce Homo*, *Pilate washing his hands*, *Christ bearing the Cross*, and above it, in the same direction, the *Nailing on the Cross*, the *Crucifixion*, the *Descent from the Cross*. Each of the six scenes has been composed so as to cover three lights. The way in which the figure of Christ nailed on the Cross traverses the three lights may be called a daring conception. Now it is this *Nailing to the Cross* which yields an important document for Vellert's workmanship of the cartoons for the window. Compare this scene with Vellert's drawing in the Berlin Print Gallery, signed D*V, which we reproduce here reduced after the reproduction in Glück's article. The verses tell us that upon this drawing St. John is being scalded in boiling oil before the Porta Latina. It is therefore the same subject as was treated also by Vellert's older contemporary and fellow-citizen, Quentin Metsys on one of the panels of his famous Antwerp Pietà completed in 1511. The reminiscences of Metsys's triptych are numerous, but much more striking are the relations between drawing and window. The executioner who is stooping to rake up the fire under the cauldron is in attitude and action the image of that soldier who in the foreground of the *Nailing to the Cross* reaches for his basket of tools. A detail like the turned-up sleeves is, moreover, significant. Again, the two groups of horsemen in the background present many points of resemblance. Moreover, we find in the *Bearing of the Cross*, the right-hand scene of the lower part of the window, an architectural background which even to minute details reminds us of the Porta Latina. In our opinion these few striking analogies suffice already to make it more than probable that Dirick Vellert drew the cartoons for this east window.

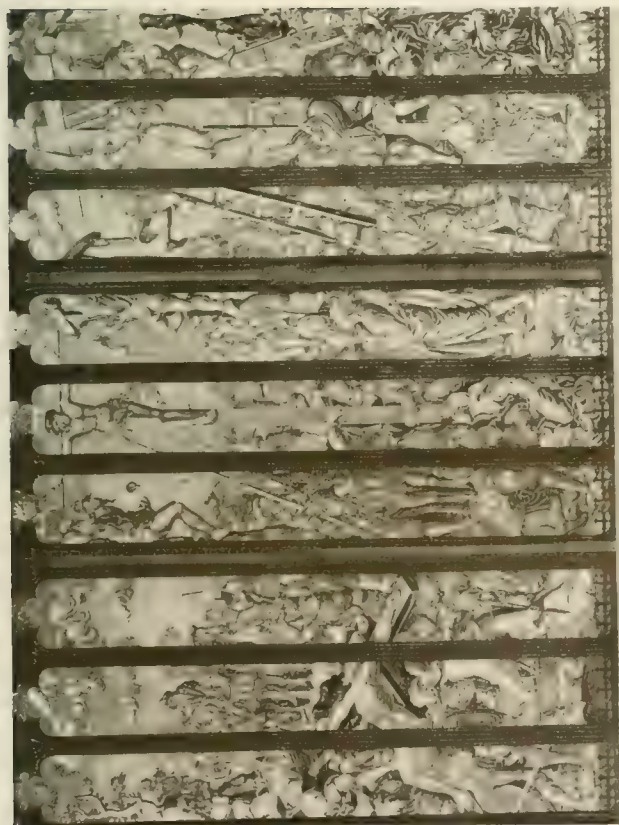
The whole window, moreover, abounds in details which must repeatedly remind those who are familiar with Vellert's style, of this master, though the caricatured faces of the soldiers are certainly remarkable for this artist, by whom, however,

¹¹ Engraved by J. Basire.

we have not hitherto known any representation of the Passion. The way in which the figure of a man, seen partly from the back, fills the left-hand lower corner and raises his nervously moving hands is typical.¹² The richly ornamented architecture and the ornamental details themselves, confronted dolphins and birds, C-spirals terminating in dolphin heads, putti, etc.—they all have Vellert's characteristic forms and are suggestive of his workmanship. A comparison with the ornament which I adduced in my first Vellert article in 'Onze Kunst' ought to be convincing, in my opinion.

The second window from which I am now going to take a fragment is the twentieth counted from the north-western corner, and placed on the south side, on a level with the organ. It may probably have been one of the set of twelve windows mentioned in the second contract which were to be finished before 1531. Unlike the east window, which was probably to be completed within a year, and the cartoons of which were therefore most likely finished (if, indeed, it had not already been partially delivered up by the first contractor, which the words of the second contract by no means preclude) the cartoons of those windows, for which full five years were allowed, will have been made after 1526, though not much later. In comparison with the east window, where the artist remained chiefly under Metsys's influence, the Italian influences, particularly in the drawing of the heads, have gained in strength. Of the four scenes: the *Translation of Elijah*, and *Moses receiving the Tables of the Law* in the upper half; *The Ascension*, and the *Descent of the Holy Ghost* in the lower part, which with the four messengers placed in the middle lights fill the window, we reproduce here part of *The Ascension*. Side by side with it we place the right-hand lower half of Vellert's large print, *The Flood* (Bartsch 2), which is dated 1544 on the copies known up till now, but of which I tried to point out in my second Vellert article that it was in all probability already engraved in the twenties. I think that a comparison must make it very probable that the two bearded men's heads, which are represented almost in profile, are based on the same study. The cut of the face, the treatment of hair and moustache, the position of the eyes, all point clearly in this direction. Very suggestive is the raised arm with the hand showing the palm. To avoid the crossbar the latter had to be lowered on the window to the level of the head, but the position of the fingers with respect to each other remains exactly the same. That in the case of the print, the composition has been reversed,

¹² A similar figure fills the lower left corner of the window representing the *Judgment of Solomon* in the church of St. Gervais at Paris. I found a drawing for this window in the British Museum Print-Room and ascribed it to Vellert. Vide 'La Revue de l'Art,' vol. xxi, pp. 393-396.



THE EAST WINDOW, FROM THE ENGRAVING BY J. R. BALDREY, 1809



JOANNES DIE APOS.
 THE GODS WIVVERCORÉ.
 MITS DES KEYSERS DO
 MITIANS THOREN.
 WORT HIER OM DWOIRD
 GODS AEN DE FORTE LATINE
 IN HEETE OLIE GESODT.
 SONDER PIJNE.

THE MARTYRDOM OF ST. JOHN THE EVANGELIST, FROM THE
 DRAWING BY DIRCK VELDEET IN THE HERIN PRINT ROOM



DETAIL FROM *THE FLOOD* BY DIRICK VELLERT



DETAIL FROM A WINDOW IN THE SOUTH
WALL OF KING'S COLLEGE CHAPEL

The Windows of King's College Chapel

cannot surprise us. Another head in the same window, namely that of the apostle, who in the scene of the *Descent of the Holy Ghost* stands on the Virgin's right hand, might very well be compared with the strong square face of the drowning man, who tries to keep himself above the water by holding on to a barrel in the middle of *The Flood*. Besides the type of face, which is met with more frequently in Vellert's work—witness the soldier whom we have already discussed in the torture of St. John the Evangelist—the treatment of hair and eyes, and of the shadows between chin and neck,

are again the same. Characteristic also are the open mouths of the Apostles prophesying in many tongues. The same motif serves better to express in *The Flood* the wild anguish of the man-beasts struggling in agony.

I think that in what precedes I have indicated, in two windows belonging to somewhat different groups, the unmistakable traces of Vellert's workmanship. It must henceforth be easy to find his hand in many of the other windows. By even one fruit we know the tree.

Translated by J. D. van der Waals.

THE PORTRAIT OF FRANZ BURCHARD

THE undescribed woodcut here reproduced is headed, 'In expressam oris speciem Francisci Burchardi Vinariensis. illustris. Elect. Sax., &c., quondam Cancelarij.' Beneath the portrait are printed eight elegiac verses, signed '*Matthæus Vvesenbecius*,' of which the first four must be quoted, since they contain the history of the woodcut, while the remainder are devoted to compliments and pious wishes:—

'Francisci vera est haec Vinariensis imago,
Picta prius calamis, docte Britanne, tuis.
Cuius ne faciem defuncto corpore bustum
Obrueret, genero provida cura fuit.'

This portrait of a statesman and ambassador is far above the average level of production of the Saxon school of wood-engravers; it is superior, indeed, to the woodcut portraits designed by Cranach himself, and in virtuosity of technique only certain masterpieces of the earlier time, such as Lützelburger's full-length cut of Erasmus after Holbein, can be said to surpass it. At this date so excellent a work is an isolated phenomenon in Germany, where it anticipates by a few years the temporary revival of portraiture in the hands of Jost Amman and Tobias Stimmer.

But apart from the technical merits of the cutting, the portrait is of interest, especially to English students, as being designed by an English artist. This information, which might be gathered from the inscription cut on the block itself, is given explicitly in the first distich of the Latin verses printed at the foot. The original portrait, if we may trust the accuracy of Wesenbecius, was a drawing. 'Calamis,' though the plural is odd, can hardly mean 'brushes,' or anything else than 'pens,' whereas 'pingere' is often used in the sixteenth century for portraiture in any medium, drawing equally with painting, and even for drawing simply, apart from portraiture.

Who the 'skilful Briton' may have been we can only guess. He must have belonged to that group of native painters and limners of the generation trained by Holbein's precept and example, of whom our knowledge is tantalizingly small. Where conjecture is the only resource, I

may name at a hazard John Bettes, by whom we have a portrait, painted in 1545, at the National Gallery, while Dr. Williamson gives specimens of his miniatures. A wood-engraver himself,¹ he must have understood the art of drawing portraits to be cut on the block. But there were other English artists—for instance, Shute, Stretes and Thomas Bettes—who might equally have been employed.

Franz Burchard, born at Weimar on July 6th, 1503, had already been four times to England as Ambassador of the Elector of Saxony during the reign of Henry VIII. He came on a fifth mission in 1559 to sue for the hand of Queen Elizabeth on behalf of Duke John William of Saxony, a direct ancestor of our present king. He met with no success. He died on January 15th of the following year, and it may be gathered from the verses beneath the portrait that he had already passed away when his son-in-law gave a commission for the woodcut in order to preserve his features from oblivion. The probable date of the woodcut, therefore, is 1560. Two impressions, one of which lacks the verses, are in the British Museum, and the Dresden cabinet possesses a later edition, in which the woodcut is coloured and the text is surrounded by an ornamental border, while the signature, '*Matthæus Vvesenbecius*,' is followed by the address, 'Vuitebergæ apud Gregorium Brunonem.'

The trefoil in the corner, adjoining 'Æ. 55.,' is the signature of the wood-engraver. This mark often accompanies the initials or monogram of Jacobus Lucius Siebenburger, a native of Cronstadt, in Transylvania, who is found working as printer and wood-engraver at Wittenberg from 1556 to 1564, when he removed to Rostock. The knife which this artist adds to his signature, I. L. C. T., proves that he actually cut the blocks himself, and when the trefoil is found as an additional signature, both at Wittenberg and

¹ The title-page of Cuningham's '*Cosmographical Glasse*,' 1559, signed 'I. B. F.', is attributed to Bettes. Some of his work is to be found, according to Fox's '*Ecclesiastical History*,' 1576, in Hall's '*Chronicle*.'

The Portrait of Franz Burchard

Rostock, we can only suppose that it is a device adopted by the Transylvanian himself and not the mark of another craftsman whom he employed.² The trefoil mark is to be found on one of the woodcuts of Altdorfer's 'Fall and Redemption of Man' in the Hamburg edition of 1604, proving that the original blocks had been entrusted to this engraver to be patched and mended. The only other

recognized with great probability in a much finer portrait of Melanchthon, also after Lucas Cranach II, which appeared in 1560.³ This is the well-known bust of the reformer (Heller, 304), in three-quarter face to the right, drawn on a large scale and rendering every hair and wrinkle on the careworn face with pitiless accuracy. The portrait of Burchard is a far more agreeable work



portraits that I know which bear his mark are two of Melanchthon after the younger Cranach (1561), belonging to different editions of 'Chronicon Carionis,' but by comparison with the portrait of Burchard the hand of the same cutter may be

² See Nagler, 'Monogrammisten,' iii, No. 2,747. Passavant (P.-G. iv, 336) had the unlucky idea of reading the trefoil as a monogram d b.

of art, and we may hope that the English draughtsman deserves credit for the fine pose of the head and well-calculated spacing of the background.

CAMPBELL DODGSON.

³ An undated German edition (ex Latino) is reproduced by Lippmann, No. 55. The dated Latin edition is in the British Museum.

TWO UNPUBLISHED PLATES OF THE SERIES OF SIX 'KNOTS' ENGRAVED AFTER DESIGNS BY LEONARDO DA VINCI

BY A. M. HIND



HE series of interlaced cord patterns engraved on copper, which bear the inscription ACADEMIA LEONARDI, are well known to students of both Italian and German art. Dürer's woodcut copies from the Italian prints, to which he refers as the 'Knots' in the diary of his journey in the Netherlands, have more than once been accurately described,¹ but exact reference to the originals is nowhere to be found. Its lack is to be deplored, both on its own account and as the cause of some misunderstanding on the part of the Dürer iconographers. The following list, in which the Italian prints are described in relation to the corresponding copies by Dürer, will serve to clear a matter of some obscurity.

- | | |
|---|--------|
| LEONARDO. | DÜRER. |
| 1. Undescribed. Reproduced: E. Müntz, 'Leonardo,' London, 1898, I, p. 228; 'Rassegna d'Arte,' I, p. 84. Impressions: Ambrosiana (Milan), Berlin. | B. 140 |
| 2. Undescribed. Reproduced: Müntz I, p. 242; 'Rassegna,' I p. 84. Impression: Ambrosiana. | B. 141 |
| 3. Passavant V. 183, 9 ^a . Reproduced: Müntz I, p. 229, 'Rassegna,' I, p. 84. Impressions: Ambrosiana, Paris, Wolfegg, British Museum. | B. 142 |
| 4. Passavant V. 183, 9 ^b . Reproduced: Delaborde, 'Gravure en Italie,' p. 181. Impression: Paris. | B. 143 |
| 5. Passavant V. 183, 9 ^c . Reproduced: plate p. 43. Impressions: Paris, British Museum. | B. 144 |
| 6. Undescribed. Reproduced: plate p. 43. Impressions: Paris, Ambrosiana, British Museum. | B. 145 |

The real purpose of these 'Knots' is a problem on which much argument has been spent.² According to Vasari, Leonardo 'was so prodigal of time as to draw knots of cord, contrived according to an order, that from one end all the rest might follow on till the other, so as to fill a round...' And examples of the kind from Leonardo's hand are preserved in numerous sketches throughout his MSS.³ Similar motives are found in various mural decorations in Milan, the most notable being Leonardo's ceiling frescoes in the Sala delle Asse of the Castello, which has

been recently restored.⁴ As an element in design it may have been suggested in the first instance by Eastern ware, Persian and Syrian faience of the eleventh to the fifteenth century being not infrequently decorated with panels of the type.

The engraver of the six prints in question, who is certainly not Leonardo himself, may have intended them to be used as patterns for pottery, embroidery, lace and what not, though the original designs which he reproduced were probably nothing but mere 'academical exercises' of the master. At least, *Accademia Leonardo* need imply no more than this in artistic terminology, and is far too slight a foundation for the hypothesis of a regular teaching academy under the headship of Leonardo, which has been accepted by M. Müntz. On the other hand, if Leonardo had anything to do with the direction of the engraver, there is something to be said in favour of Prof. Errera's suggestion that an armorial rebus may have been intended. Leonardo may quite well have thought of making up for the lack of armorial bearings in his family; and the connexion of *Vinci*, the town of his birth, with *vinco* (osier), which would be commonly used for plaiting baskets and the like in various interlaced patterns, with some by-play on *vinci* in the sense of *vincoli*, may have suggested the form of device.

One other print must be considered in the same connexion, *i.e.* the *Profile bust of a young woman with a garland of ivy* (P.V. 180, 2), which bears an abbreviation of the same title, ACHA.LE.VI., round its margin. It is a classical profile somewhat similar in design to a drawing in the Louvre (reproduced Braun, No. 176; Müntz, 'Leonardo,' ii, p. 197; 'Rassegna d'Arte,' iv, p. 113) which has been attributed by Dr. Frizzoni to Boltraffio. From its sculptural character, it would seem to have been inspired by some antique relief or medallion. Whether the original of the print is by the hand of the master or by some one working under his immediate influence, I cannot pretend to decide. In any case there is no justification whatever for regarding the engraving as by Leonardo: the faults are those of a sound but dull craftsman, not of a tyro of genius.

One print alone, of those attributed to Leonardo, can reasonably be claimed as an original work of the master on the copper. This is the small *Profile bust of a young woman*, of which the only impression known is in the British Museum (Passavant V, p. 180, 1). The sensitive quality of the outline, the characteristic simplicity of the parallel

⁴ The original work dates between 1496-99. See L. Beltrami, *Rassegna d'Arte*, ii, 65, 90.

¹ Most recently by Mr. Campbell Dodgson in his *Catalogue of Early German and Flemish Woodcuts in the British Museum*, Vol. I (1903) p. 291.

² See Girolamo d'Adda, 'Gazette des Beaux-Arts,' xvii, 434, xxv, 123; G. Duplessis, 'Revue Univ. des Arts,' xv (1862), 145; Paul Errera, 'L'Accademia di L. da V.' 'Rassegna d'Arte,' i, 81; H. P. Horne, 'L. da V.,' London, 1903, p. 14; G. Uzielli, 'Ricerche,' Ser. 2^{nda}, Rome, 1884, pp. 369-71, Ser. 1^a, ed. 2^{nda}, Turin, 1896, p. 505; Müller-Walde, 'Preuss. Jahrbuch,' 1897, p. 115; E. Müntz, 'L. da V.,' London, 1898, vol. i, 225.

³ *e.g.* Bibl. Nat. Paris, MS. No. 2038, fol. 34b; Codex Atlanticus, reproduced Milan 1894-1904 (Hoepli) fol. 261 R-a, b., 306 R-d, 385 V. 168 V-a, 178 R-a, 83 V-a, 107 R-a etc.

Unpublished Plates after Leonardo

shading, and its artistic distinction in comparison with every other engraving of the school, speak strongly for the attribution. The most delicate work done by the engravers of the school, e.g. a print after a study for the *Madonna Litta* by Zoan Andrea⁵ (who in the latter part of his activity must have been working in Milan), is a far remove from this in the incisiveness of its draughtsmanship. As a small piece of evidence, the slipped stroke on the forehead seems to betray a hand inexperienced in the medium, though a very master of style. Moreover it is in the highest degree unlikely that an artist of such wide interests, of such experimental tendencies as Leonardo, should never have made a single essay in the art. Another technical argument which has not, I believe, been adduced should have some slight weight, i.e., the direction of the shading from the upper right to the lower left. Working with the left hand, it would be more easy for him to push the graver from the lower left to the upper right, achieving a result which would yield an impression like the print in question, corresponding to the usual direction of his pen drawings. He could, of course, merely change the position of the plate, but as a draughtsman he would be more likely to work with the plate upright. If the plate had been engraved by another hand,

⁵ B. 6 (Vienna, Royal Library).

there is certainly somewhat more chance that the study would have appeared in reverse; but this must be taken, of course, as a mere balance of probability.

Of the other engravings of the school two alone possess any quality to recommend them, i.e., the *Three Heads of Horses* (B. xiii, 331, 24; P.V. 54,3 and 183, 10) and the *Sheet of four studies for the Sforza Monument* (P.V. 181, 3). The former might quite well be the work of Zoan Andrea, or, as Bartsch suggests, of Giovanni Antonio da Brescia, only there is no evidence of the latter having any connexion with the Milanese school. The sheet of equestrian studies (of which the unique impression, from the Vallardi collection, was purchased for the British Museum in 1895) is attractive at first sight in the freedom of its handling, but a more careful examination will reveal an insignificance and a lack of articulation in the drawing which could not be the direct work of Leonardo.

Close resemblance may be remarked with certain of Leonardo's original studies in Windsor (most particularly with one reproduced by J. P. Richter, on Plate LXV of the second volume of his 'Literary Remains'), and it is utterly improbable that the master himself would have cared to reproduce, least of all to travesty, slight sketches of this nature, on copper.

❧ NOTES ON VARIOUS WORKS OF ART ❧

THE NOBLEMAN AND THE FORGER

IN Walpole's 'Anecdotes of Painting,'¹ under the heading of Marco Ricci or Rizzi (1679-1729), occurs the following passage: 'Ricci and Cassini, and another painter here at that time, passed off several of their own compositions as the works of greater masters.' Marco was the nephew of the much better known Sebastiano Ricci, whom he persuaded to come over to England. In a note we read that Sebastian excelled particularly in imitations of Paul Veronese, many of which he sold for originals; and once even deceived La Fosse.

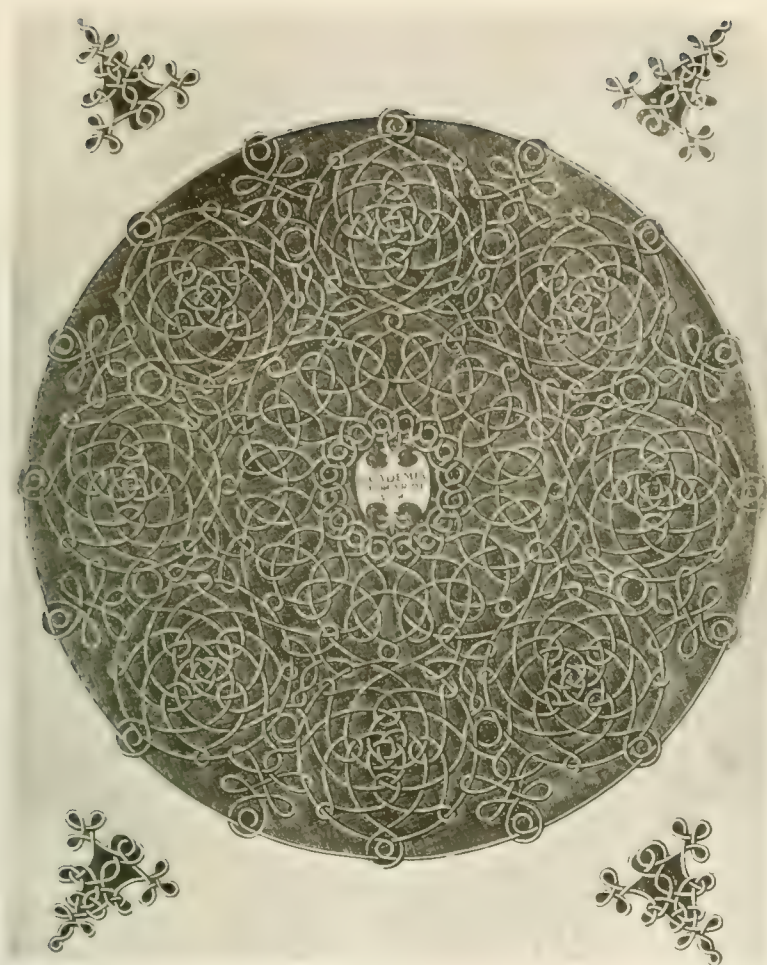
I do not know whether the story which is the foundation for part of these statements has ever been published in full. If it has, it is still amusing enough to be printed once more. It is to be found in Vertue's Collections² and runs as follows:

'Of Sebastian Richi. When in England he did many workes for the Duke of Portland, and was much encouraged and employd by him, Ld. Burlington and others. At the same time was one Casini a painter in England. They finding pictures of several masters, or Coppys, or

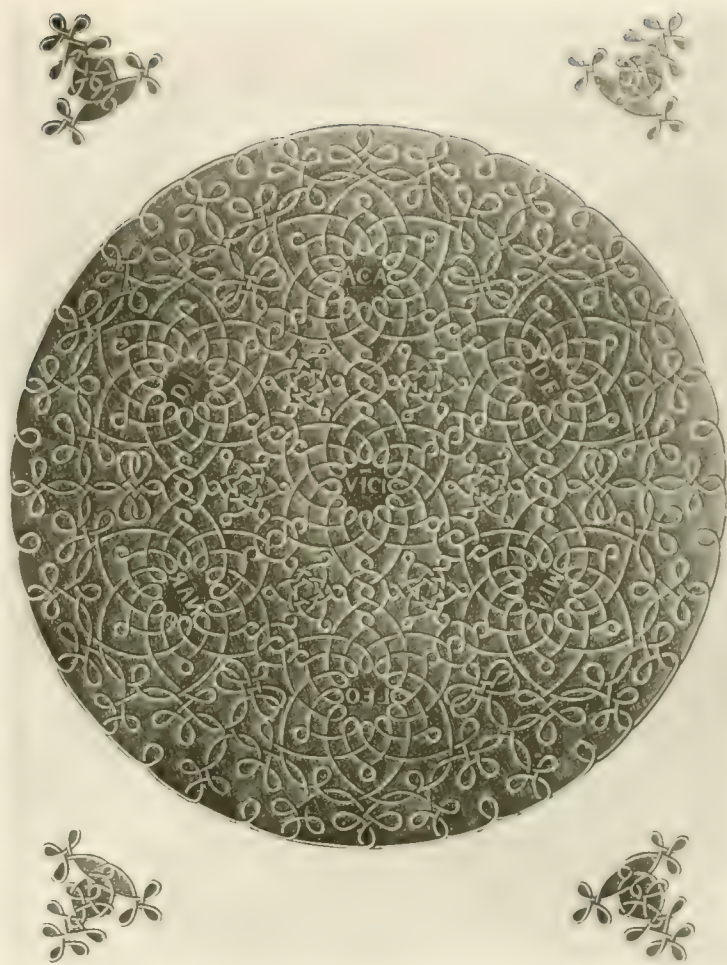
imitations antiently painted, were daily sold to noblemen for great prices, and that their own works new done were not equally valued nor payd for, as they deserved, in proportion, they together contrivd to paint pieces in the manner and Taste of several antient masters, and pass'd them on the collectors here at high prices wch succeeded well. One more remarkeable than the rest was a Nativity, in imitation of . . . , where the ox or the ass was wonderfully well painted, or admired, by all. This picture was put at a high price. Several like it but the price . . . too high. At length the Duke of Portland taking a fancy to it, as Richi had been his favorit painter, he confided in him, & took him with him to see it. When there, Richi talk'd much, & critisized and pointed out several defects, artfully enough, to please the Duke. Which had its effect, in so much that the Duke said, going away, he woud call and see it again, but woud not rise then to the price stated. As soon as they came away his grace sd to Richi: "Notwithstanding your Objections and the defects you have pointed out, in one word: do you think it Original?" "O Signior Si et vera originali, credo, credo." The Duke returns back immediately, and pays the demanded summ, about 300 guin., and takes away the picture—well satisfyd—and shows all that come to see him, as a great purchase—with great Joy, and highly pleasd with it

¹ II, p. 244, ed. Wornum.

² Brit. Mus. Add. MS. 2301, fol. 67, 67b. I have slightly modified the punctuation, but not the spelling, of the original. The wording is occasionally obscure, but the general sense is clear.



"KNOT" AFTER LEONARDO DA VINCI



"KNOT" AFTER LEONARDO DA VINCI



PROFILI BUST OF A YOUNG WOMAN
BY LEONARDO DA VINCI



PROFILI BUST OF A YOUNG WOMAN WITH A GARLAND
AFTER LEONARDO DA VINCI



A BOY WITH A TOP



A YOUNG MAN WITH A VIOLIN

THE TWO PORTRAITS BY CHARLES
RECENTLY PURCHASED BY THE TOWN

Notes on Various Works of Art

After some time this piece had gained a general applause from all the Set of Connoisseurs & Collectors. Ricchi discovers the deceit, and the Duke heard of it, sent for him, and asked him how he could serve him so, and to know the particulars. Ricchi said this Cassani had no Talent of painting in the original way of his own or manner that was valuable, but had a faculty of imitating several ancient Masters in a way surprising well. And therefore as he could not get employment in his own way, he advised him to follow the other privately; and as he knew this (secretly) he would not discover it till the poor man had gained some reputation by it, as well as money. "But," said the Duke, "I took you for a Friend and faithful counsellor, when I could not trust my own judgement. Therein you deceived me." "No, my Lord; your grace asked me if I thought that picture was an Original truly. I answered, yes. For it truly was an Original, painted by him, who did not copy it from any other painting or design of another master, but a composition & invention out of his own head in the Taste or manner of . . . ; except the asses head at the manger, which was indeed my own painting, but as much Original as the other parts of the picture, and not copied at all. Therefore I scrupled not to call it, as certainly it is and must be called, an Original."

Notwithstanding this deceit of this manner, it could give the Duke no pleasure, and several others began to look back and reflect upon the late purchases they had made. And such practices being too frequently used by Ricchi, gave just reason to imagine that this practice was carried on by him, for his benefit, and that Cassini was only the cat's foot, and Sig. Marco, his nephew, of the same stamp, though both skillful painters in different manners.

Between them there was some imitations of Viviani—Buildings, ruins, etc.

(In the margin: 'Cassini died soon after.')

G. F. HILL.

TWO PICTURES BY CHARDIN RECENTLY PURCHASED BY THE LOUVRE

IN THE BURLINGTON MAGAZINE for July our French correspondent, in describing the exhibition of the works of Chardin and Fragonard which was then being held in Paris, mentioned that two very fine pictures by Chardin from the collection of Madame Emile Trépard had been bought by the Louvre for £14,000. These pictures we are now enabled to reproduce. They have a special interest at the moment from the controversy as to their authenticity mentioned elsewhere (p. 57) which has just terminated in their favour.

ENGLISH PORTRAITS RECENTLY ADDED TO THE UFFIZI GALLERIES

AMONG the many rearrangements which have been made in the Uffizi Galleries most are con-

cerned with the more scientific classification of the Old Masters, but one room has been set apart for the exhibition of recently acquired portraits of artists by themselves. The visitor to this gallery cannot help being struck by three portraits which, while differing in every other way, have this in common—that they were all produced in England. They are those of Mr. Holman Hunt, Mr. Sargent, and Mr. Steer, and it is not too much to say that they are the most distinguished among the modern portraits in the room. Mr. Holman Hunt's is, perhaps, the greatest surprise; it was done when the artist was in his prime, and it is, if not his greatest masterpiece, at least the most flawless piece of painting that he ever did. He has represented himself leaning forward, one hand on a table, the other holding a palette. He is dressed in a rich blue gown, upon which the reddish beard tells with striking contrast. The movement is easy and admirably rendered, and the drawing is large and easy. But what gives the picture its singular attraction is the splendour and harmony of the colouring. Without any suggestion of the imitation of any particular school of Italian art, much less any master, it takes its place in an Italian gallery as few modern pictures could.

Mr. Sargent is less happily seen in his interpretation of himself. He has, indeed, not taken himself quite seriously enough. He seems to have 'done' himself as he might have 'done' one of his less interesting sitters, in a quite straightforward and thoroughly accomplished manner, but without any research or elaboration of pictorial effect. It dominates its surroundings none the less by its extraordinary completeness and ease of rendering. Mr. Steer is at once more interesting and less masterly. He shows himself as the landscapist rather than the portrait painter, interested in the effect which his placid figure makes in its surroundings rather than in the person. These surroundings—a suggestion of rococo English furniture and Chelsea figures—look decidedly less well in Florence, where one cannot forget Bronzino's backgrounds, than they did when the picture was seen in London. They are too small in scale; there are too many of them, and they glitter too much. The effect is of something too cosy, too comfortable quite to hold its place in the large spaces of an Italian gallery; but how delightful is Mr. Steer's unreflecting sincerity beside the swollen pomposity of some of his fellow-exhibitors!

R. E. FRY.

A LADY TAKING TEA. BY CHARDIN

WE have already reproduced in THE BURLINGTON MAGAZINE two of the three notable works by Chardin which were lent to the Spring Exhibition of the Whitechapel Art Gallery by the Corporation of Glasgow. We are now permitted by the courtesy of the University to reproduce the third

Notes on Various Works of Art

of them. The two other pictures were, in their different ways, quite typical examples of Chardin's technical gifts in their maturity. *A Lady taking Tea* is notable rather for its scale, the sitter being represented nearly life-size. The picture is thus among the master's largest achievements. The scale, and the brushwork, which is smoother than we commonly find in Chardin's mature time, point to a somewhat early date for the picture, though its mastery of atmospheric quality, and the touch, which is precise without being hard, show more experience than the earliest works by him

which are known to exist. It is in this phase that Chardin approaches most nearly to the manner of his friend Aved, whose portraits are sometimes confused with the work of Chardin. Even if Chardin had never advanced beyond this stage, he would still be one of the most notable French artists of the eighteenth century. It is only because in later life he evolved a technique which places him among the world's greatest masters of the craft of painting that we can afford to be critical towards such an admirable piece of *genre* as *A Lady taking Tea*. It is signed and dated 1736.

✿ LETTERS TO THE EDITOR ✿

JAMES BOGDANI

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—I am engaged on a book, giving the life of James Bogdani, who was a Hungarian painter of still life, flowers and animal subjects (chiefly birds). He was employed in 1694 by Queen Mary, wife of William III, Prince of Orange, at Hampton Court Palace, where some of his pictures exist to-day. He died in 1724.

Believing that there are other works by him in English private houses, I should be grateful for any information which your readers might give me, if you are good enough to publish this letter.

I am, dear Sir,

Yours faithfully,

DR. GABRIEL DE TÉREY,

Director of the Picture Gallery of
Old Masters at the Musée des Beaux-
Arts, Budapest.

EGYPT AND THE CERAMIC ART OF THE NEARER EAST

SIR,—I have now examined the evidence cited by Mr. Van de Put from M. Saladin's 'Monuments Historiques de la Tunisie : la Mosquée de Sidi-Ogba à Kairouan' to prove that lustre tiles from Baghdad were used by Ibrahim al Aghlab in rebuilding the mosque in 894 A.D. I think I can show that Ibrahim did not rebuild the mosque and that the tiles are of much later date.

The allegation is that some of the tiles were imported from Baghdad, others made in Kairuan by a potter from Baghdad—a somewhat curious division of the work, considering the small number of tiles employed. However, it seems that M. Saladin's date rests only upon a conversation with the Imam of the Mosque, Shaikh al Murali, and that the Shaikh derived his information from the following works (I retain the French spelling):—(1) The Khoulassat of El Messaoudi, (2) the History of Ebn Dinar, (3) the History of Hadj Hammouda abd el Aziz.

Not one of these writers is ancient, not one possesses the smallest authority. For 'Messaoudi'

is not the well-known tenth-century Masudi, but a living Tunisian writer—late nineteenth century; and all three writers are unknown to Brockelmann ('Geschichte der Arabischen Litteratur') and to the British Museum, Bodleian, and Paris catalogues of oriental MSS.: unless by 'Ebn Dinar' is meant—as seems probable—Abu Abdallah ibn abi 'l Kasim ibn abi Dinar al Kairuani, who, according to Brockelmann, wrote in 1698 A.D. I can only conclude that 'Hadj Hammouda' is, like 'Messaoudi,' a nineteenth-century writer.

Here then is the foundation on which the alleged date of the Kairuan tiles as ninth century rests—one work written eight hundred years, two written a thousand years, after the event recorded! Such evidence is discredited by the bare statement: at the outside it can only prove the existence of a *tradition* ascribing the origin of the tiles to Baghdad. I accept the tradition, while totally rejecting the date 894 A.D. associated with it.

To get at the true date we must go back to the ancient and well-known Arab writers. And here M. Saladin himself supplies the necessary material by citing the passages relating to the mosque. The first and most important authority is Al Bakri (1040-1094 A.D.), who is very precise. He says that Yazid pulled down all the mosque except the mihrab and rebuilt it (772 A.D.); and that Ziadat Allah demolished this new building (821 A.D.), immuring the old mihrab and building a fresh one. 'To our day,' he continues, 'the mosque remains just as Ziadat Allah left it. *The existing mihrab and all that surrounds it from top to bottom is of white marble with fretwork and carving.* Part of the ornamentation consists of inscriptions, the rest arabesques of varied design. Round the mihrab is an extremely beautiful marble colonnade. *The two red columns* of which we have spoken *are set in front of the mihrab* and uphold the dome' (p. 20).¹ I wish to emphasize the words in italics. There is no mention whatever of tiles: but the arrangement of the marble panelling is totally inconsistent with the existence of the tiles at the time when Al Bakri wrote—eleventh century.

¹ The pages refer to M. Saladin's work.



A LADY TAKING TEA. AFTER THE PAINTING BY CHARDIN IN THE POSSESSION OF THE UNIVERSITY OF GLASGOW

For it is clear that the whole interior of the mihrab, and the wall-surface round the arch outside, were then covered with marble panelling. But the existing marble panelling reaches only half way up the interior and above it comes a frieze of tiles: while from the exterior wall the marble has disappeared entirely and has been replaced by plaster with tiles scattered over it.

It is obvious, therefore, that the mihrab was partly dismantled at a date later than the eleventh century. This conclusion is borne out by Al Bakri's statement about the two red columns. Puzzled by this statement, M. Saladin gives a note saying that there must be some mistake, because the columns now in front of the mihrab are of red and yellow breccia and therefore do not agree with Al Bakri's description. Precisely, but the fact does not impugn Al Bakri's accuracy: it proves rather that the mihrab suffered alteration after Al Bakri's time. But there is another important remark of the same Arab writer (p. 21) to the effect that 'Ibrahim al Aghlab on coming to the throne (in 894 A.D.) *prolonged the wing* of the mosque and built the dome called the Dome of the Bab Bahu at the end of the aisle terminated by the mihrab.' Observe that there is not a word here about altering the mihrab or putting in tiles—that Al Bakri contradicts, in fact, the nineteenth-century statement on p. 7 in M. Saladin's 'Notice Historique' that Ibrahim 'rase la mosquée pour la rebâti'. He did nothing of the kind.

With Al Bakri agrees An Nuwairi (c. 1320 A.D.), who says (p. 25): 'Huge buildings still preserve the memory of Ibrahim ibn al Aghlab, the window of the mosque of Kairuan, the wings (or aisles) *which he added to the building*, and the dome with which he crowned it.' Ibrahim clearly enlarged, but did not pull down the mosque.

But about 1060 A.D. the city was destroyed by an army of Arabs sent by the Fatimide Caliph of Egypt, and the people were led into captivity. It

must have been shortly before this date that Nasir-i-Khusrau paid his visit to Kairuan. And if Nasir had seen here the lustre tiles which M. Saladin alleges to have existed, he would not have recorded his emphatic astonishment at the fabrication of lustre ware in Egypt. The silence of Al Bakri and Nasir-i-Khusrau is most eloquent. However, Al Bakri adds that after 1060 A.D. the city remained deserted; Ibn Khaldun says that the city was destroyed; and Idrisi, writing in 1154 A.D., testifies that in his day Kairuan was totally ruined and depopulated (pp. 22, 23, 25, 26).

Beyond that there is no authentic record, nor do we know what amount of damage the mosque suffered during this long period of abandonment. But that it needed restoration, and received it subsequently, is unquestioned. The nineteenth century 'Messaoudi' is cited as saying that the repair and embellishment of the mosque were ordered in 1347 A.D. by one Abd al Hasan al Marini. And such a date would well accord with the tiles, which no doubt are Persian, but which every indication of style dates at least as late as fourteenth century.

At any rate, I claim to have shown that there is no evidence whatever to date the tiles ninth century; that they cannot possibly have existed *in situ* before the thirteenth century; and that consequently the supposed manufacture of lustre ware at Baghdad in the ninth century is a fable. Indeed, it is extraordinary that an official publication of the French Government in Tunis should have given currency to such a statement upon such evidence, and that M. Gustav Migeon, the keeper of mediaeval antiquities at the Louvre, should have adopted it in his 'Manuel d'Art Musulmane.' M. Migeon mentions that the inscriptions which exist on some of the tiles have not yet been read, and may furnish a clue to their origin. I await the verdict of those inscriptions with the utmost confidence.

A. J. BUTLER.

ART BOOKS OF THE MONTH

PAINTERS AND PAINTING

EARLY PAINTERS OF THE NETHERLANDS, FROM THE VAN EYCKS TO PIETER BRUEGHEL THE ELDER. By Pol de Mont, Director of the Royal Museum, Antwerp. With fifty reproductions after the original paintings selected by the author. In ten parts. London: Chatto and Windus. £5 5s. net per part.

AMONG the English art publications of the year, that of which the first part is now issued by Messrs. Chatto and Windus is undoubtedly the most sumptuous. So far we are able to judge of the work only by the plates which form the first part, and the text by Professor Pol de Mont will be

issued to subscribers with the final instalment of the illustrations. The illustrations, in fact, are the unique feature of the work, and we must admit that they are the most marvellous specimens of colour reproduction which we have hitherto seen. Even the well-known series of Medici prints does not exhibit quite the same minute accuracy.

The first part consists of five plates, two being reproductions of portraits by John van Eyck, the *Giovanni Arnolfini* and the *Man with the Pink* from the Berlin Museum; the splendid male portrait by Memling, in the Antwerp Museum; the *Magdalen* by Matsys in the same gallery; and the charming picture of *St. John the Baptist* by Geertje tot Sint Jans in the Berlin Museum. From

Art Books of the Month

this list it will be seen that the series is intended to consist of perfect and typical examples of the masters it designs to illustrate, and, except in one particular, the reproductions may fairly claim to approach perfection. The single defect that can be urged against the series is the fact that the process, perhaps from the necessity of printing minute detail, involves the use of paper with a smooth surface. The reproductions thus have not the same variety of surface texture as the originals, and the mounts of dark paper in which they are issued are not very attractive.

But for this highly glazed surface, which ceases to show the moment the pictures are framed, the reproductions have a quite deceptive resemblance to the original paintings. In the first place, details are rendered with a minuteness even greater than that of a fine photogravure, the tiniest ramifications of the *craquelure* being preserved, and the use of a strong magnifying glass, instead of dissipating the illusion, only serves to emphasize it. The rendering of colour is also marvellous, the pearly bloom of thin touches of opaque white laid over a warmer tone being perfectly rendered, and in consequence even the careful patching and stippling of the restorer can be seen with the aid of a glass, just as we could see it in the pictures. Only in such minute points of quality as those conveyed by the substance of the solid whites do we notice a slight want of relief, and even that failing is only occasional. The lamb in the *John the Baptist* is a marvel of facsimile impasto.

To the student, these reproductions open up new horizons. Hitherto his critical studies have been set upon photographs in monochrome, so that his judgment of pictures he has not seen has of necessity to be formed upon the drawing alone. Now, however, it would seem as if our critical studies could be based upon the broader foundation of technique as a whole, in which the eye can draw its conclusions from colour and pigment as well as from the delineation of the forms.

On the advantage of this extension we need not enlarge. That the process involves and must always involve extreme delicacy of manipulation is evident, and the price of such prints must render their purchase impossible to all students but those who are blessed with an uncommon amount of worldly goods. At the same time, the usefulness of such a publication as an adjunct to public galleries and museums which can never hope to acquire important originals by the rarer masters cannot be exaggerated. It is to our public collections that the student will have to turn for reference, and a gallery which acquired a suitably framed series of such reproductions as these would possess a feature of striking beauty, interest and serviceableness. The publication is a great enterprise, for it appears that the

present series is to be followed by two similar publications, one on the early German masters, under the editorship of Dr. Friedländer, and one on the Italian painters of the quattrocento and cinquecento, under the editorship of Dr. Bode. The programme is an attractive one, and no one who takes any interest in the primitive masters should lose the opportunity of examining the pictures. It may be added that the edition is very limited, fifty copies in all being available for England.

DRESDEN. THE ROYAL PICTURE GALLERY. By Professor Dr. Hans W. Singer. Translated by Martin Sampson. With 100 illustrations and 31 plans. Union Deutsche Verlagsgesellschaft, Stuttgart, Berlin, Leipzig. M. 2.50.

THAT excellent series, 'The Modern Cicerone,' is well known on the continent, and one volume at least, if we remember rightly, has already appeared in an English dress, and under the auspices of an English publisher. The translation of Dr. Singer's book on the Dresden Gallery is, however, produced and published in Germany. It has many good points. It is wonderfully concise, really small enough for the pocket, and profusely illustrated with miniature illustrations that are as clear and sharp as such things well can be. The text adopts the narrative form in preference to that of the catalogue, and, as might be expected from its author, covers the extremely varied field afforded by the Dresden collection with no inadequate spirit and scholarship. If here and there we may dissent from him, we cannot help admitting that on the whole he has acquitted himself remarkably well of his difficult task. The beautiful examples of Claude are dismissed somewhat contemptuously; one or two blocks of the fine examples of Tintoret which the gallery contains might with advantage have been substituted for some of the specimens of the lesser Dutchmen, and the statement about the works of Velazquez on p. 112 is not quite clear. Señor De Beruete, the most exclusive of all the master's critics, not only accepts No. 698, but regards it in some respects as one of his most masterly productions. The translation is sometimes a little awkward: 'the Lowlands' for example are not in English synonymous with 'the Low Countries.' Yet, as we have indicated, the book is much better than anything of the kind which has hitherto been issued in this country, and from its handiness and cheapness should be acceptable to all visitors to the Dresden Gallery. Its greatest advantage over English books of its class, however, resides in the fact that it is the work of a scholar who can think for himself, and is not the mere hack compilation from other authorities, good or bad, to which we usually seem to be condemned.

Art Books of the Month

PHOTOGRAPHY

ART AND THE CAMERA. By Antony Guest. G. Bell and Sons. 6s.

JUDGING from the progress made of recent years by pictorial photography this should be a popular book. And it deserves popularity, for if somewhat haphazard and desultory in scheme it is modest, thoughtful and sensible. It is illustrated by a series of forty-nine examples by well-known exponents of pictorial photography, among which *The White Sail* of Mr. Alexander Keighley and the architectural studies of Mr. Frederick H. Evans deserve special notice. It may be added that the book deals with principles, not with processes.

The author's statement of the possibilities of artistic photography is so temperate that even those who recognize the limitations of the camera can hardly fail to agree with him, and if we venture to discuss one point suggested by his work we do so in an entirely sympathetic spirit. The tendency of the text as well as of nearly all the illustrations is to make an ideal of extreme delicacy of tone. Yet in all forms of art except in mural painting on a large scale this is a perilous ideal, for it leads easily to weakness, lifelessness and monotony. The products of the camera are not exempt from this danger, indeed in one respect they are peculiarly open to it from the practical impossibility of obtaining much variety of texture. Now the expression of vitality in art demands some contrast of lines or tones or textures, and it is the combination of this emphatic contrast with breadth and delicacy that is the painter's most difficult problem. The danger of much pictorial photography would seem to be that, in the reaction from the spottiness and crudity of commercial work, its exponents have gone so far in search of breadth and delicacy as to become rather languid interpreters of the living spirit of nature upon which our sympathy with her in a large measure depends. The illustrations also indicate that this search for delicacy of tone has been carried on without that careful regard for the proportion of masses which is the hall-mark of the good designer. In an art so sternly limited in some directions as that of photography it seems an omission not to lay particular stress on this invaluable assistant to decorative effect.

MISCELLANEOUS

COROLLA SANCTI EADMUNDI. THE GARLAND OF ST. EDMUND, KING AND MARTYR. Edited with a Preface by Lord Francis Hervey. Murray. 10s. 6d. net.

BURY ST. EDMUNDS. Notes and Impressions. By The Rev. H. J. Dukinfield Astley. Elliot Stock. 1s. 6d. net.

ST. EDMUND has been in the public eye this year owing to the superb pageant arranged in his honour

by the people of Bury St. Edmunds; and Lord Francis Hervey's book is published at an opportune moment. The site of the abbey of Bury St. Edmunds is now in the possession of his family, and Lord Francis is not the only member of it who has shown a devout and scholarly interest in the saint in whose honour it was founded. Strict accuracy in historical detail is not among the objects of a pageant, but it is as well that the exact facts, so far as they can be discovered, should be accessible to those who desire to know them, and Lord Francis Hervey's very valuable preface to his compilation carries several steps further the good work which was done by the late bishop of Bath and Wells. It forms the most critical and trustworthy account of the life of St. Edmund that exists; if it destroys many erroneous beliefs, it destroys them tenderly, and it is careful to replace them with an important reconstruction of the story. The remainder of the large and handsome book is occupied by all the accounts given in Anglo-Saxon, Middle-English and later literature of the life, legend and miracles of the martyr. From a literary point of view three things stand out prominently: Lydgate's delightful poem, the 'Vie Seint Edmund le Rey,' by Denis Pyramus, and the very interesting 'Romance of King Athelstone,' which is printed from the manuscript in King's College, Cambridge. The book is illustrated with several fine reproductions, including the Duke of Devonshire's picture of *St. Edmund's Leavetaking*, which was exhibited at the Guildhall last year, and a miniature and an illuminated page from the manuscript of Lydgate's poem in the British Museum, while numismatics are not forgotten. The volume, which is very handsomely issued, is not only a fine work of scholarship, but will prove of interest to all who value the memory of one of the English martyrs.

Dr. Astley's little book combines Mr. Pickwick with St. Edmund in a chatty manner, and might be of some service to tourists visiting the town.

TWO PAMPHLETS

PROFESSOR MACKAIL'S lecture to the University Extension Delegacy, on 'William Morris and his Circle,' has been printed and issued at the price of one shilling by the Clarendon Press. It well deserves a permanent form. No existing account of the remarkable man and fine poet with whom it deals can compete with it in conciseness, in justice or in eloquence. Mr. Henri Hymans has published in pamphlet form two critical notices (one of them illustrated) of an undescribed print after Rubens's picture in the Cologne Museum, *Funo transferring the eyes of Argus to the peacock's tail*. The print was discovered by Mr. Hymans in a sale at Brussels, and appears to be a unique impression. M. Hymans is inclined to regard it as possibly an early work of Vorsterman, but in

Art Books of the Month

the opinion of M. Max Rooses this hypothesis is untenable, although no alternative name appears to have found favour.

PRINTS

We have received from Messrs. Chatto and Windus a further instalment of their series of Medici prints, namely the head of the Virgin in the well-known picture of the *Holy Family with an Angel* by Filippo Lippi in the Uffizi. The print is a beautiful thing and will doubtless achieve

the same popularity as its predecessors, although no process of reproduction hitherto discovered can give the pearly quality of the original. The flesh tones in the reproduction appear slightly warmer than those of the tempera picture, and some of the details are less crisp and solid. At the same time the reproduction marks a great advance upon even the most admirable of the Arundel Society's plates, since it gives us the actual touch of the painter's brush, and we can trace, especially in the landscape, almost every detail of the technique.

RECENT ART PUBLICATIONS*

ART HISTORY

- ALEXANDRE (A.). *Réflexions sur les arts et les industries en Algérie.* (9×6) Algiers ('Akhar'), 1 fr. 50. 42 pp. Illustrated.
MOURIER (J.). *L'art au Caucase.* Deuxième édition. (10×7) Brussels (Bullens). Illustrated.

TOPOGRAPHICAL ANTIQUITIES

- NAVILLE (E.). *The eleventh-century temple at Deir-el-Bahari.* Part I. London (Egypt Exploration Fund), 25s. 31 plates.
PATSCHE (C.). *Zur Geschichte und Topographie von Narona.* (12×9) Vienna (Hölder), Vol. V. of the publications of the 'Balkankommission,' Imp. Academy of Sciences. Illustrations and maps.
DEL ARCO (L.). *Guía artística y monumental de Tarragona y su provincia.* (9×6) Tarragona (Tipografía Tarraconense), 2.50 pesetas. Illustrated.
CALVERT (A. F.) and GALLICHAN (W. M.). *Cordova, a city of the Moors.* (8×5) London and New York (Lane), 3s. 6d. net. Illustrated.
LORENZONI (A.). *Adore.*
PATERNO-CASTELLO (G.). *Nicosia, Sperlinga, Cerami, Troina, Adernò.* (10×7) Bergamo (Istituto e'Arti grafiche), each 1. 4. Illustrated.
SIEBERN (H.) and BRUNNER (H.). *Die Bau- und Kunstdenkmäler im Regierungsbezirk Cassel.* Vol. III: Kreis Grafschaft Schaumburg. (13×10) Marburg (Elwert). 146 plates.
A History of Northumberland. Vol. VIII. *The parish of Tyne-mouth.* By H. H. E. Craster. (11×9) Newcastle-upon-Tyne (Reid), London (Simpkin, Marshall), subscription price, 26s.; separate, 31s. 6d. Illustrated.
HEATH (S.) and PRIDEAUX (W. de C.). *Some Dorset manor houses, with their literary and historical associations.* (13×10) London (Bemrose), 30s. net. Illustrations, including facsimiles of brasses.
ROWE (J. Brooking). *A history of the borough of Plympton Erle, the castle and manor of Plympton and of the ecclesiastical parish of Plympton St. Thomas, otherwise Plympton St. Maurice.* (9×6) Exeter (Commin), 12s. 6d. Illustrated.

BIOGRAPHIES AND MONOGRAPHS

- VACHON (M.). *Une famille parisienne de maîtres-maçons aux XV, XVI, XVII siècles: les Chambiges, maîtres des œuvres, architectes.* (13×10) Paris (Librairie 'La Construction Moderne'), 12 fr. Phototype plates.
OERTEL (R.). *Francisco de Goya.* (10×7). Leipzig (Knackfuss), 4 m. 'Künstler-Monographien.' 144 illustrations.
SCHIEFLER (G.). *Das graphische Werk von Max Liebermann.* (10×8) Berlin (Cassirer), 20 m. Illustrated.
JACOBI (B.). *Rembrandt: ein Verzeichnis der durch Photographie und Kunstdruck reproduzierten Arbeiten des Meisters.* (9×5) Berlin (Gesellschaft zur Verbreitung klassischer Kunst), 1 m. 50.

ARCHITECTURE

- PUCHSTEIN (O.). *Die ionische Säule als klassisches Bauglied orientalischer Herkunft.* (10×6) Leipzig (Hinrich), 1 m. 50. 59 illustrations.

*Sizes (height×width) in inches.

- SAVAGE (Rev. E. S.) and HODGES (C. C.). *A record of all works connected with Hexham Abbey since January, 1899, and now in progress, also an account of St. Wilfrid's Cathedral.* Various antiquities. (11×9) Hexham (Catherall), 5s., or bound, 7s. 6d. 45 plates.

PAINTING

- Collezioni archeologiche artistiche e numismatiche dei Palazzi apostolici, pubblicate per ordine di S.S. Pio X. Vol. II: *Le Nozze Aldobrandine, i paesaggi con scene dell' Odissea e le altre pitture murali artistiche conservate nella Biblioteca Vaticana e nei Musei Pontefici; con introduzione del Dottor B. Nogara.* (21×15) Milan (Hoepli), 250 l. The illustrations include 54 phototype and coloured plates.
WURM (A.). *Meister- und Schülerarbeit in Fra Angelicos Werk.* (12×8) Strasburg (Heitz), 4 m. 3 plates.

GOLD AND SILVERSMITHS' WORK

- DAWSON (N.). *Goldsmiths' and silversmiths' work.* (10×7) London (Methuen), 25s. net. 'Connoisseurs' Library.
JONES (E. A.). *Old English gold plate.* (12×10) London (Bemrose), 21s. net. 38 plates.

ARMS AND ARMOUR

- SCHNEIDER (R.). *Geschütze auf handschriftlichen Bildern.* (10×8) Metz (Scriba), 3 m. Supplement to the Yearbook of the Lorrain Historical and Archaeological Society. Illustrated.
GEISBERG (M.). *Die Prachtharnische des Goldschmiedes H. Cnoep aus Münsler i. W.* (10×7) Strasburg (Heitz), 7 m. 14 plates.
CALVERT (A. F.). *Spanish arms and armour, being a historical and descriptive account of the royal armoury of Madrid.* (8×5) London and New York (Lane), 3s. 6d. net. Illustrated.

CERAMICS

- BARBER (E. A.). *Tin enamelled pottery, maiolica, Delft and other stanniferous faience—Salt-glazed stoneware.* (9×6) London (Hodder & Stoughton), each 5s. net. 'Primers of Industrial Art.' Illustrated.
BRÜNING (A.). *Porzellan.* (8×5) Berlin (Reimer), 2 m. Berlin 'Kunstgewerbemuseum' handbook, with bibliography and illustrations.

MISCELLANEOUS

- COX (J. C.) and HARVEY (A.). *English church furniture.* (9×6) London (Methuen), 7s. 6d. net. Illustrated.
Inventaire du château de Montrond, MDLXXV. (15×12) Tours (Vame). Edited by Vte. E. de Poncins. 200 copies only.
Codex Escorialensis, ein Skizzenbuch aus der Werkstatt Domenico Ghirlandaio's. Unter Mitwirkung von C. Hülsen und A. Michaelis, herausgegeben von H. Egger. Vienna (Hölder), 38 m. 2 vols. 210 reproductions.
PILLION (L.). *Les portails latéraux de la cathédrale de Rouen. Etude historique iconographique sur un ensemble de bas-reliefs de la fin du XIII^e siècle.* (10×7) Paris (Picard). 69 illustrations.
GOETZE (A.). *Germanische Funde aus der Völkerwanderungszeit: Gotische Schnallen.* (13×10) Berlin (Wasmuth), 12 m. Illustrated.

Recent Art Publications

SPIELMANN (M. H.). The portraits of Shakespeare : An essay. (10 x 7) Privately reprinted from Stratford Town edition. 24 pp. 8 photo-engravings.

KERVYN DE LETTENHOVE (Baron H.). La Toison d'Or. Notes sur l'institution et l'histoire de l'ordre (depuis l'année 1429 jusqu'à l'année 1559). (12 x 9) Brussels (Van Oest), 5 fr. 42 plates.

DAWSON (C.). The 'restorations' of the Bayeux tapestry (10 x 7) London (Stock) ; an illustrated pamphlet of 16 pp.

Charles E. Dawson, his book of book-plates : consisting of 24 original designs. (9 x 7) Edinburgh (Schulz).

Report from the Select Committee of the House of Lords on the Palace of Westminster, with the proceedings of the Committee. 20 pp. London (Wyman). 3d.

BOOKS RECEIVED

GOLDSMITHS' AND SILVERSMITHS' WORK. By Nelson Dawson. Methuen and Co. 25s. net.

ART AND THE CAMERA. By Antony Guest. G. Bell & Sons. 6s. net.

LA TOISON D'OR. By Bon. H. Kervyn de Lettenhove. G. van Oest & Cie., Brussels. 5 frs.

JOSIAH WEDGWOOD. By A. H. Church, F.R.S. Seeley & Co., Ltd. 2s. net.

EARLY PAINTERS OF THE NETHERLANDS. By Pol de Mont. Chatto & Windus. Part I. £5 5s. net.

MINIATURES, ANCIENT AND MODERN. By Cyril Davenport. Methuen & Co. 2s. 6d. net.

AN ARTIST'S REMINISCENCES. By Walter Crane. Methuen & Co. 18s. net.

PONTIFICAL SERVICES, Vol. III. Illustrated from woodcuts of the sixteenth century, with notes by F. C. Eeles. Longmans, Green & Co. 21s.

DANTE GABRIEL ROSSETTI. By F. G. Stephens. Seeley & Co., Ltd. Cloth, 2s. net.

THE RUINED ABBEYS OF YORKSHIRE. By W. C. Lefroy. Seeley & Co., Ltd. Cloth, 2s. net.

GIORGIONE. By Herbert Cook, M.A. G. Bell and Sons. 3s. 6d. net.

LEONARDO DA VINCI. By Edward McCurdy, M.A. George Bell and Sons. 3s. 6d. net.

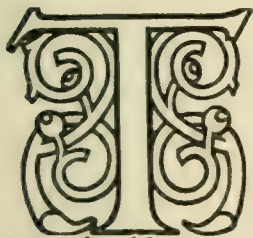
MAGAZINES

The Badminton. The Craftsman. The Albany Review. The Contemporary Review. The Nineteenth Century. The Fortnightly Review. The National Review. Rapid. Review of Reviews. Fine Art Trade Journal (Sept.). Builder. Gazette des Beaux-Arts. A Kor (Budapest). Die Kunst. Onze Kunst. Repertorium für Kunstwissenschaft, XXX Band, 4 Hef. (Berlin). Die Kunst (Munich). La Rassegna Nazionale. The Kokka (Tokio).

CATALOGUES, REPORTS AND PAMPHLETS

Gravure d'après Rubens non décrite par Henri Hymans. The Anglo-Russian Literary Society Proceedings. William Morris and his circle, by J. W. Mackail. Exposition de la Toison d'or a Bruges. Die Entwicklungstendenzen und die Zukunft der Menschheit von W. Wendt. Autograph MSS. of Thomas Chatterton in the Bristol Museum of Antiquities.

ART IN GERMANY



HE wonderful Kann collection, which Messrs. Duveen have captured for their American custom, was probably intended for Germany. In an account of it, Geheimrat Bode says that Mr. Kann's one dread was that his pictures should go across the Atlantic after his death. He was unwilling to leave them as a distinct museum to some huge metropolis : the fate of the Dutuit collection, which he considered as being quite neglected in the Petit Palais, had warned him. Shortly before his death he drafted his last will, but did not live to sign it. Its exact tenor will never be known, because the notary who took it down died only shortly after Kann himself. Probably, however, Germany is the loser, for it is very likely that he intended to divide his collections and leave a good part of them at least to Berlin, where the late Lippmann and Bode himself had been his constant advisers, another part to Frankfort, his native town, the rest to the Louvre. Messrs. Duveen, however, have offered a Gonzales Coques from the Kann collection as a gift to the Berlin gallery, and it has been accepted.

The new acquisitions at the Berlin museum are important, among them two views (of the Piazzetta) by Canaletto, a predella by Ugolino da Siena, and another fourteenth-century work by a Venetian master, a *Coronation* by Michele da Besozzo, a *Descent from the Cross* by Hans Baldung,

a *Male portrait* by Jan van Scoreel, and last, not least, the *Crucifixion* by Conrad Witz, to which attention was first drawn in the May issue of THE BURLINGTON MAGAZINE by Mr. Claude Phillips.

The additions to German museums have lately been quite remarkable. In its interesting report the Museum of Applied Art at Leipzig (Grassi museum) gives an account of its principal purchases and gifts during the year 1906, on which nearly £4,500 were spent. The main item was a magnificent sixteenth-century Persian carpet. The Renaissance pewter collection of Julius Zöllner was bought, and the collection of Thuringian porcelain was made representative. This kind of porcelain, now eagerly sought for by collectors, was absolutely disregarded by them prior to the exhibition held two years ago at this Leipzig museum, which displayed the qualities of the work of the early Thuringian potters. The Grassi museum further acquired a finely carved statue by Tilman Riemenschneider, and has all but completed its collection of the medals by the Leipzig sixteenth-century artist Hans Reinhardt. Among the gifts received during 1906 a Meissen porcelain *Crucifixion* by Kändler, bequeathed by Consul B. Limburger, is the most important.

During excavations in the west precincts of Cologne, a Roman sarcophagus was unearthed containing a fine specimen of early Christian glassware, which has been deposited at the Wallroff-Richarts' Museum. The dark-blue dish shows remnants of painting, in the specific Roman

Art in Germany

colonial style, with representations of Noah, Moses, Daniel and Jonah.

The museum at Elberfeld acquired an early landscape by W. Trübner, and another by Sisley, the latter as a gift. An exhibition of portrait miniatures by eighteenth-century artists of Zurich, lately held there, displayed capital work by Usteri, Gessner, Landolt, Freudweiler and Wuest. The new museum proposed for the town is to cost nearly half a million francs.

The Westercamp collection of porcelains, eighteenth-century furniture and oriental antiquities has been sent by the owner as a gift to the Hohenlohe Museum at Strassburg. The little municipal museum at Goslar has acquired a set of drawings by Fried. Preller senior, which he executed in 1853, and which are views of that place. The municipality of München-Gladbach has purchased the collections of Mr. Kraemer, of Kempen, at a cost of £2,100, for its museum. The late Conrad Fischer, of Breslau, has left his collection of one hundred specimens of modern art and the sum of £12,500 to the Silesian Museum at Breslau. O. Budde has given an excellent collection of etchings, woodcuts and drawings by Ludwig Richter to the municipality of Essen. At Haltern, in Westphalia, a new museum of Roman antiquities has been opened. The excavations in the vicinity of this town have been fruitful enough to warrant the opening of this institution. In the crypt of the chapel in Quedlinburgh Castle important frescoes of the twelfth century have been discovered.

The Reichstagsgebäude (Parliamenthouse) at Berlin are about to receive, as decorations for the main hall, three large historical paintings by Angelo Jank. Each is about eighteen feet high, and taken together they are nearly sixty feet long. *The Diet at Paderborn 777*, *The Diet of 1158* after the surrender of Milan, and *Emperor William I* after the surrender of Sedan, are the subjects of the

three paintings, which of course will be quite different from the usual idea one conceives when one hears of new 'historical pictures' being painted. Jank belongs to the group of young painters who made their *debut* in the pages of the well-known illustrated periodical 'Jugend,' of Munich: his work will not be tame and erudite and lifeless, whatever else it may turn out to be. It is very interesting to find ultra-modern artists like Erler and Jank attempting large historical paintings, a province of art which the younger school has eschewed and declared altogether impossible.

Heinz Braune has examined two paintings of wild men with clubs holding escutcheons in the Germanic Museum and come to the conclusion that they are wings painted by Albrecht Dürer originally made to close over the Krell portrait like the protecting wings of an altar-piece. The style is distinctly Dürerian, and an old inventory of the Wallerstein Gallery, in which the portrait of Oswald Krell (now at Munich) was preserved in 1819, mentions two wild men as shield bearers serving as a cover to this portrait. To all appearances the *œuvre* of Dürer has thus been enriched by a new work, though not one of prime importance.

The 'Dürer Bund' has opened a competition among artists for new designs for German postage stamps. The present German issue is about as dreary and inartistic as that of Great Britain; therefore the plan is one to be welcomed. The prizes offered are not overwhelming, yet they may produce some good solutions of the problem, because it is an interesting one for artists to occupy themselves with. However there is little probability that any practical results will develop therefrom. The Government is not accustomed to act at the bidding of private societies, nor to accept any standards of what is beautiful or ugly, except its own.
H. W. S.

ART IN FRANCE

THE Louvre has just inherited what seems likely to prove a substantial fortune. M. Audéoud, a French citizen who recently died at Cairo, has bequeathed the whole of his property to the museum; full details of the bequest are not yet known, but it is stated by the executor that it will amount to several million francs, possibly about £200,000 in English money. The bequest also includes a few pictures, but these, it is understood, are not of very great importance. M. Audéoud had, in his lifetime, presented his fine ceramic collection to the museum at Sèvres, and had also given his library, including some

very interesting manuscripts, to the National Library of France. The bequest to the Louvre is unconditional, and the money may be used for any purpose in connexion with the museum.

M. Dujardin-Beaumetz, Assistant Minister of Fine Arts, has already announced his intention of using some portion of the revenue for the purpose of guarding more securely the magnificent collections which the Louvre contains. Much alarm has been caused by the recent instances of wilful damage to pictures in the Louvre. Happily the three pictures damaged are not among those priceless masterpieces the loss of which could never be compensated; but it might easily have been otherwise. The lady who, the other day, cut all the heads out of Ingres' picture of the

Sistine Chapel with a pair of scissors, might have cut out the eyes of *La Gioconda* had the fancy taken her that way. Her object was to call attention to the fact that she was starving: that at least is her own account of the matter; but it seems to be pretty certain that the lady is not responsible for her actions. When she was asked why she had not broken a window in the rue de Rivoli, she replied that it would have made a noise. The two pictures previously damaged were *Le Deluge* of Poussin and a Berchem. There can be no doubt that in the occurrence of these three outrages at very short intervals we have yet another instance of the infectious nature of crime.

Probably the publicity given to the first affair by the press led to its imitation, but it is natural enough that the press should comment on such an incident which shows that the national collections are less secure than they ought to be. This is not the fault of those who are responsible for the management of the Louvre; the personnel of the museum is inadequate for the simple reason that the State does not supply sufficient funds to make it adequate. It is the old story of that parsimony in artistic matters which we know so well in England. M. Dujardin-Beaumetz has announced his intention of appealing for an increased grant, and it is to be hoped that his appeal will be successful; such a windfall as that which the Louvre has just received by M. Audéoud's will ought to be reserved for the purchase of works of art, and should not be drawn upon for the maintenance and protection of the gallery. Meanwhile the Prefect of Police has placed forty members of the force at the disposal of M. Dujardin-Beaumetz in order to reinforce the custodians of the Louvre, and the number of regular custodians has also been slightly increased.

Various suggestions are being made for the prevention of outrages in the future. One suggestion is that the pictures should be glazed, and this has already been done in the case of a few of the most important. Others have suggested the erection of a barrier, but there are obvious objections to this from the point of view of students of art, who would be prevented from examining a picture at close quarters. Moreover, neither glass nor barrier would be an entirely effective preventive. Curiously enough, no one seems to have suggested one very natural precaution—namely, that visitors to the Louvre should be compelled to leave sticks at the door. This rule was formerly in force at the Louvre, but was unfortunately abrogated after a campaign against it in the press. It is probably impossible to prevent a desperate person or lunatic from damaging a picture; but, with a sufficient number of custodians and other ordinary precautions, the risk could be reduced to a minimum. One great difficulty in the way of insuring the proper protection of the Louvre is the existence of so large a number of very small rooms. It is

really necessary to have a custodian in each of these rooms, but this would involve an enormous increase in the staff. It is, therefore, proposed by M. Dujardin-Beaumetz to reconstruct this portion of the building, and it is very likely that this course will be adopted.

Two papers—the '*Figaro*' and the '*Echo de Paris*'—are advocating the imposition of a charge for admission to the Louvre as a means of preventing the repetition of the outrages. I regret to say that this proposal has received the support of such influential personages as M. Marcel, the director of the National Library, and M. Chéramy, the president of the Société des Amis du Luxembourg. M. Chéramy in particular has supported the proposal by statements of a singularly inaccurate kind in regard to other countries. He asserted in a letter to the '*Figaro*' that none of the English museums were opened gratis to the public and, indeed, that a charge for admission was imposed on every visitor in 'all the museums of Europe.' Similar statements have been made by other correspondents of the '*Figaro*' and also by the '*Echo de Paris*' in a leading article. The latter paper has even tried to make it a political question, and has appealed to the *chauvinisme* of its readers. Why, it asked, should France alone open her treasures freely to foreigners? Inaccuracy on the part of the '*Echo de Paris*' is no new thing, but one would really have expected distinguished amateurs such as M. Chéramy to be better informed.

There is, fortunately, no chance that this amazing proposal will be adopted. Neither the Government nor Parliament is likely to consent to the exclusion of the majority of the population from museums which are as much their property as they are that of M. Chéramy. Moreover, as even the advocates of this change admit that the museums would have to be open free at least on Sundays, persons with designs on pictures would only have to choose that day for their visit. M. Octave Uzanne proposes to meet this difficulty by insisting that visitors on free days should be conducted round in parties by an official. It would surely be more simple to close the Louvre altogether, except, perhaps, to persons who could obtain a testimonial to their good conduct and artistic taste, say, from the Minister of Fine Arts, the Prefect of Police, and one or two of the gentlemen who think that art ought to be the privilege of a few rich people.

The question of the purchase of the two Chardin pictures has been finally settled. In consequence of the attack on the authenticity of one of them, to which I referred in the August number of *THE BURLINGTON MAGAZINE*, M. Dujardin-Beaumetz appointed a committee of experts to investigate the matter. Of course, the report of the committee was unanimously in

Art in France

favour of the authenticity of both pictures. Both are reproduced on p. 46.

It is understood that, when Parliament opens this month, M. Briand will introduce a Bill dealing with the various works of art in the French cathedrals and churches. In consequence of the failure of Catholics to form associations under the Separation Law, these works of art have all become the property of the State. It is felt that many of them are not at present in safe custody, and a recent incident has shown that this is the case. The famous *chasse* containing the relics of St. Etienne de Muret has disappeared from the church of Ambazac (Haute-Vienne), where it was kept in a safe at the back of the high altar. This is its second disappearance; not very long ago it vanished, but was returned to the church denuded of its precious stones, which were valued at £20,000. Now it seems to have gone for ever. It is stated that a party in a motor-car visited the church just before the disappearance of the *chasse* was first discovered, but there seems no reason at all to suppose that their visit had anything to do with the theft. No traces have ever been discovered of the authors of the first disappearance, and, whatever theories may be entertained about the matter, it seems unlikely that the present whereabouts of the *chasse* will ever be discovered.

It is plain that this sort of thing cannot be tolerated, and it is believed that M. Briand proposes to place a large number of works of art now under ecclesiastical custody in the various public museums. Most of us would regret to see certain famous pictures and other works of art removed from the places with which they have historical associations sometimes extending over centuries,

and it may be hoped that this will be avoided where possible. For instance, the famous statue in Notre Dame at Paris is probably safe enough in its present position, and the wonderful treasures of the cathedrals of Reims and Troyes, for example, are already practically small museums and are probably out of danger. But small objects of great artistic and pecuniary value in remote country places, and even in some places which are not remote, are apt to disappear in a mysterious manner and to appear again in private collections in America. Desirable as it would be to retain them where they are, it is better that they should be removed to museums than that they should be lost to the country. I have said that small objects are apt to disappear; the case of Ambazac shows that this is true also of objects which are not small, for the *chasse* of St. Etienne weighed nearly 130 lbs.

The French cathedrals and churches have already unhappily been stripped of a large number of their treasures by those who ought to have been their custodians. It is not long since one of the curators of the Louvre discovered in the shop of a Paris dealer a certain famous object belonging to a French cathedral which the dealer had purchased from the bishop of the diocese for 20,000 frs. The object was seized by the State and returned to the treasury of the cathedral with an intimation to the bishop that a repetition of the occurrence would involve him in unpleasant consequences. This was before the passing of the Separation Law, and at a time therefore when the object sold was still ecclesiastical property, though already scheduled under the Law of 1887. It will be understood that the change in the situation has not made the works of art in the churches more secure.

ART IN AMERICA

RECENT ADDITIONS TO THE COLLECTION OF MR. HENRY C. FRICK.—II

BY C. J. HOLMES

'THE HALT AT THE INN,' BY ISAAC VAN OSTADE



HE pictures of the Dutch school recently acquired by Mr. Frick are perhaps even more important than the landscapes by Turner, Corot and Rousseau already described. I must however defer for the moment my notes on the superb examples by Rembrandt, Van Dyck and Frans Hals, and give priority to the notable landscape by Isaac van Ostade which is here reproduced.

In criticizing the Dutch landscape painters of the seventeenth century, we have always to make

certain allowances which cannot be made for the landscape painters of modern Europe. The earlier painters of that century, among whom the short-lived Isaac van Ostade is numbered, were pioneers. Before their time landscapes had been painted, and beautiful landscapes, but with few exceptions they had been no more than backgrounds to figure pieces. It was long before landscape lost all traces of its origin, and the minute finish which we find in the landscapes of Van Eyck and Memlinc and the great miniaturists continues through Patenier and Elsheimer into the seventeenth and eighteenth centuries. The great masters of northern Europe, Rembrandt, Rubens and Van Dyck, alone were strong enough to stand against the stream of tradition, and to treat landscape with a breadth and freedom that anticipates the great English and French masters of the eighteenth and nineteenth centuries. The landscape painting of the seventeenth century is thus a movement which



THE HALT AT THE INN. AFTER THE
PICTURE BY ISAAC VAN OSTADI IN
THE COLLECTION OF MR. HENRY C. FRICK



TRIUMPH OF CHIVALRY. IN THE
POSSESSION OF THE NEW YORK
HISTORICAL SOCIETY



DEATH OF ST. JOHN THE BAPTIST.
IN THE POSSESSION OF THE NEW
YORK HISTORICAL SOCIETY

The Collection of Mr. Henry C. Frick

from first to last is biased in the direction of minute finish and of an importunate human interest by the conditions which gave it birth, and the effect of that bias is to deprive all but the very greatest masters of some share of complete success; to make the earlier landscape painters of Holland still pioneers, and the later ones mannerists who have strayed hopelessly from the central current of art progress, and have got themselves into a cul-de-sac from which no escape is possible.

Isaac van Ostade, if unfortunate in his early death, must be termed fortunate in that he was born before the tide of degeneration had begun to flow. He thus retains the freshness of outlook of a pioneer, and in his landscape work is perhaps even more typical of the general artistic attitude of his country than those who, like Ruysdael and Hobbema, pursued more solitary courses. Though, like all his countrymen, he is attracted to the grey skies and quiet tonality of his native Holland, and is famous above all as a painter of its severe winters, he has nevertheless the Hollander's characteristic perception of the fact that man may be cheerful even where nature is unkind, and that under threatening grey skies when the day is dark, the frost hard and the ground covered with snow, men may still make merry with their sports, their daily work, and a halt now and then at some convenient tavern. Of this material, homely existence, of this struggle of convivial man with nature, Mr. Frick's picture is a perfect illustration on a scale larger than that which the artist usually adopted. The painting is on panel and measures $24\frac{1}{2}$ inches by $20\frac{1}{4}$ inches, and was formerly in the possession of Duke George of Leuchtenburg.

CASSONE FRONTS IN AMERICAN COLLECTIONS—VI

A BIRTH PLATE OF 1428 AND 'THE TRIUMPH OF CHIVALRY' IN THE BRYAN COLLECTION

THE birth-plate of 1428 in the Bryan (De Montor) collection (No. 193) is of such exceptional interest that I think it should be published without delay. A good photograph, however, is difficult to procure owing to the poor light in the galleries of the New York Historical Society.¹ Even in our reproduction, however, an historical curiosity will be excited. The beauty of the little picture can only be appreciated in its presence.

The subject of our salver appears to be the *Birth of St. John the Baptist*. But hardly anything except the kneeling posture of the male figure to the right of the composition indicates a religious motive. We have indeed, as in Masaccio's birth-plate at Berlin, a family group.

¹ With the removal of the society to their new building many treasures of art will be disclosed to us. The problem of classifying, cataloguing, installing, and especially weeding these remarkable collections, offers some difficulties. It is hard to see why the pictures at least should not first be measured by an exhibition and confrontation in the galleries at Central Park.

Two lozenge-shaped shields without bearings may give us the family colour, a deep old gold, which runs into a wonderful seal brown with yellow ground in the draperies—as in the mantle and head-dress of the principal female figure on the left, in the tunic of the seated woman, under a blue mantle, and in the dress of the attendant behind the bed. This colour, with the nun's black habit and the passages of the architecture and background in quiet yellows and greens, builds up a composition of great refinement and subtlety in a tempera medium—without tonal accent. It is an intimate style of colour with more feeling for the concrete values than belongs to the late trecento or Lorenzo Monaco. We are beyond or aloof from the Gaddesque tradition in this respect and on the way to the inimitable early Pesellino.

We have also in the portrait quality a note of the quattrocento, but without a complete working-out. The picture is evidently by a secondary or tertiary artist who has, perhaps, felt Masaccio, but whose eye and mind work in an earlier tradition. This is evident in the pattern and the single forms, both of which are of great stylistic interest. The composition is still of Angelo Gaddi's type. The figures float in their field, the classic formulas persist exquisitely, the bit of symbolic landscape is almost a Lorenzo Monaco. But a touch of the mundane brings our salver into the descriptive category also, and in the general spirit of the piece, and especially in the sweep and decorative involution of the draperies, I am reminded so strongly of the so-called Starinas in the duomo at Prato that I should class our artist as near to this transitional man. We might say that it is what Giuliano Pesello's unknown art ought about to be.

This is indeed on a borderland. I know no examples of industrial painting in Europe—unless we call Masaccio's birth-plate one—with which we can compare this remarkable salver.

Owing to the juxtaposition of three decorative panels in the Bryan collection, where the colour and technique can be compared, it will be convenient to consider at this point the salver representing the *Triumph of Chivalry*, already famous by Mr. Berenson's bold attribution to Piero dei Franceschi (No. 180 attributed to Giotto).² Moreover, this will introduce a type of work which we have not as yet illustrated or discussed.

This salver has been well described by MM. Einstein and Monod in their valuable articles on the museum of the New York Historical Society.³ I have suggested that in this work we may see a type of Florentine industrial painting which may perhaps be brought into relation with the art of Domenico Veneziano.

² 'Gazette des Beaux Arts,' August (Sept. ?) 1905 and Sept. 1906, translated in 'The Scrip,' Oct. 1905 and Dec. 1906.

³ 'Rassegna d'Arte,' March, 1907.

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My reasons for this conjecture are somewhat roundabout, but they may be true for all that. I agree with MM. Einstein and Monod that the draughtsmanship is that of an enthusiastic artisan rather than of a great master, and yet Domenico Veneziano's *atelier* is suggested by the vibrant tonality of the picture and by the employment of what seems to me, without being competent to pass an expert opinion on the matter, a liquid vehicle in the final stages of the execution. The salver, however, owes much of its remarkable beauty to a basic colour harmony which resembles that of the unknown painter of the Adimari-Ricasoli *Nozze* at Florence.

A complete technical study of this period would give us sure criteria, but my conjectural attribution depends on more than the technical evidence. A suggestive comparison may be made with two pictures which possess compositional and morphological features that are akin to the style of our salver, but are on a distinctly higher level of execution, especially in draughtsmanship. I refer to the tondo of *The Adoration of the Kings* at Berlin ascribed to Pisanello, but which I must assume to be, in spite of some Veronese motives, an early Florentine picture originally inspired in the main by Masaccio's art and so close to Domenico Veneziano in the style of its chief motive that it might almost be by his hand, and to *The Visit of the Queen of Sheba to King Solomon*, a surprising salver belonging to M. Edmond Foulé,⁴ in which I also see, side by side with much that I cannot explain for want of adequate knowledge, a probable stylistic point of departure for decorative works of the type which we are considering as well as a distinct Florentine tradition related to Masaccio—or perhaps here rather to Masolino. If the salver of the Foulé collection is Florentine, as I assume in spite of some exotic motives, it fits the Domenico Veneziano *milieu* more reasonably than any other category to which we may assign it; and, although without an acquaintance with the original I cannot of course analyse the evidence nor prove or disprove my conjecture, I may be allowed to state it as a working hypothesis. MM. Einstein and Monod suggest that the Bryan salver is to be connected with the birth of Lorenzo de Medici in 1449, as the arms of the Medici and the Tornabuoni are painted upon the back of the panel, and it seems to be in the inventories. If this reasonable and very interesting conjecture be correct, it would rather favour the attribution of the work to Domenico Veneziano's *atelier*, for we know that master to have been in relations with Piero de Medici and to have been engaged in secular decorative painting before and about this time. It seems to me that we have in the Bryan salver not a work of Domenico's own hand; but the exqui-

site quality of the painting in its pearly enamel of surface, in its compositional ease, its fine colour and its tonal verve points to a very able secondary artist. The *Triumphs* in the Siena Academy, very cursive but very effective specimens of the *genre* attributed by Mr. Berenson to Piero Francesco Fiorentino, belong, I think, to the same type of art and the same *atelier*, but they are by a less skilful craftsman. The *Triumph of Love* at Turin (with Samson and Delilah, Anderson 10734) and a similar tondo with the Strozzi arms, lent by Henry Wagner, Esq., to the New Gallery Exhibition 1893-1894 (No. 81), may be brought into this group.⁵

My grouping, far from exhaustive, of this type of decorative panels may be confirmed, corrected or rejected on technical evidence which I do not possess. The argument for a Domenico Veneziano 'nucleus'—to my own mind a little too Morellian—depends on the treatment of foregrounds, the spirit of the handling and the contrasts in compositional character which this group of works exhibits to the very exuberant and romantic type of pictures to which I have referred in connexion with the *Aeneid* cassone pieces at New Haven, the early *Tournaments* and the superb story of *Dido and Aeneas* in the Kestner Museum at Hanover. The formulas of Masaccio's tradition prevail here, as against the more descriptive style there.

I am moved to add a word as to the Florentine character of the *Adoration of the Kings* at Berlin—which Mr. Berenson once gave to Domenico Veneziano in a private publication. This picture is certainly by an artist who inherits Masaccio's entirely modern sense for the organic in landscape. The Veronese features are entirely subordinated to a compositional synthesis of the central Florentine and Umbro-Florentine realistic type. Piero dei Franceschi works out this sheerly objective element of Masaccio's landscape to an amazing *plein air* result, and one sees clearly that the Berlin tondo is conceived and executed in the same spirit. It might almost be an early Piero. This tradition is also handed down from Masaccio through Domenico Veneziano and Baldovinetti to the *atelier* of Verrocchio, and helps to give to the landscapes of the young Leonardo their objectivity. In our industrial pieces of the Florentine school many exoticisms appear, no doubt, which will be eventually traced to their exact sources. Yet the art as a whole is essentially a native one.

WILLIAM RANKIN.

⁵ Also the marquis of Lothian's *Triumph of Love and Chastity* (New Gallery Exhibition, No. 36) and a *Diana and Actaeon* (No. 15) loaned by Sir Edward Burne-Jones. There are evidently several very 'brave artisans' concerned in some types of this decorative work, some of which approaches Neri di Bicci's style and class. One is generally impressed with a decorative dexterity and beauty rather than by any very serious art.

⁴ Reproduced in 'Les Arts.'



Dedham Vale 1841
By Constable
now exhibited at Messrs. Agnew's

✎ EDITORIAL ARTICLE ✎

THE PALACE OF WESTMINSTER



N ingenious correspondent has sent us a suggestion as to how the troublesome artistic problems which the nation is now compelled to face might be composed with almost sublime simplicity. For obvious reasons we do not print the letter, but a brief summary of its argument will serve to show what the questions are which Parliament will have to consider.

The Report of the Select Committee of the House of Lords on the Palace of Westminster¹ recommends that the provision of £4,000 a year formerly appropriated to the decoration of the Houses of Parliament should once more be placed annually at the disposal of the First Commissioner until the work of decoration is completed. Our correspondent argues that the present House of Commons is unlikely to recognize the interests of art in the face of political necessity; so that there would be serious opposition to the recommendations of the Committee on the ground of expense. 'There is, however, one plan by which the natural desire of our legislators to improve, embellish and dignify the Houses of Parliament could be satisfied at a nominal cost, namely, by transferring to Westminster from Millbank the paintings already acquired under the terms of the Chantrey Bequest. Future annual purchases out of the Chantrey Fund would be put to the same honourable use, until all vacant spaces were filled, suitable positions being, of course, reserved for paintings of a disconcertingly mythological character.

'Not only would Parliament thus obtain for nothing a supply of British art which had already received the enthusiastic approval of the Royal Academy, as well as the tacit approval of both Houses,' but the scheme would involve the most striking collateral

advantages. The removal of the Chantrey pictures would leave room at Millbank both for the inevitable future acquisitions and for the immediate formation of a Turner Gallery on a scale commensurate with that painter's greatness, without the expense of erecting many fresh buildings; while the removal of the bulk of Turner's pictures and drawings to Millbank would free the Directors of the National Gallery and the National Portrait Gallery from the hopeless congestion against which they are now struggling.

'All our difficulties,' in fact, 'could be removed at the cost of a short Bill in Parliament and the hiring of a picture van.'

Under the colossal audacity of the suggestion there lies at least one fragment of common sense. Admirably as the Select Committee has done its work, its Report does run the risk of being received coldly by the House of Commons, for two reasons. In the first place, it was published in holiday time, when its recommendations could not be brought home to members of the Lower House, as they might have been had Parliament been sitting. In the second place, the calls on the Treasury are heavy, and the appropriation of any sum, however small, to other than strictly utilitarian or humanitarian purposes might be thought an unpopular policy.

Yet, since the principle of receiving gifts for the decoration of the House is already officially recognized, it is clear that Parliament would gratefully accept any grant or fund that might be placed at its disposal towards making up the £4,000 annually required to rescue the Palace of Westminster from its present half-finished condition. It is evident, too, from the Report that the Select Committee had no special fund or donation in prospect when it framed its recommendations. Our correspondent's letter has suggested

¹ Wyman and Sons, Fetter Lane, 7½d. net.

The Palace of Westminster

one quarter from which support might not unreasonably be expected, namely, the Chantrey Fund.

Those who recall the terms and the expressed object of the Chantrey Bequest will observe in a moment how exactly the testator's wishes apply to the needs of the present time. England, or rather the central home of the British Government, stands in need of paintings of the most serious and dignified order, and it is universally agreed that the taking in hand of such work would give the most lively and healthy stimulus to the arts of design in this country. That was the precise purpose of Chantrey's Bequest. It is also a matter of common knowledge that the Fund has not hitherto had the beneficial effect the testator hoped, quite apart from the formal strictures which have been passed upon its administration.

Here indeed it would seem as if the President and Council of the Royal Academy had a magnificent opportunity. The Academy at present is undeniably under a cloud, both in the sale-rooms and with regard to its general policy. This unpopularity is deplored by all who have sufficient interest in our national art to be able to free themselves from party spirit, and to recognize that the Royal Academy ought to be a focus for all the best work in Great Britain.

Now, if some arrangement could be made with Parliament, through the First Commissioner, whereby the £2,000 annually derived from the Chantrey Fund could be applied to the purchase of decorative paintings for the Houses of Parliament, the Royal Academy would not only be able to remove the stigma at present attaching to it in connexion with the Fund, but would profit greatly in other ways.

The chief cause of difference between the Academy and the powerful rival

societies as regards the Chantrey Fund is the fact that the Fund has been used to buy the works of the Academicians and their friends, and that all other art societies have been practically boycotted. It is further admitted that the results hitherto obtained with Chantrey's money are quite disproportionate to the large amount expended. To sum up, the application of the Fund to the almost exclusive use of the Academy has brought that body into some disrepute, and has failed to secure the best available pictures for the nation. Under the scheme proposed both these causes of suspicion would be removed.

If the proposal were made to apply the Fund for a term of years to a great national purpose like the decoration of the Houses of Parliament, it would not be unreasonable that it should be coupled with the condition that—subject, of course, to the veto of the First Commissioner—the pictures purchased with Chantrey's money should be the work of exhibitors at Burlington House. The President and Council might thus obtain *de jure* the exclusive use of the money they have hitherto enjoyed *de facto*, and the other £2,000 provided by Parliament would be available for allotment among the best painters working in Great Britain, irrespective of the society to which they belong.

The acceptance of this offer could not fail to have a highly stimulating effect upon the *morale* of the Academy, while the competition resulting from the desire to succeed in the highest form of decorative art would not only be an immense encouragement to the younger exhibitors, but might relieve even Academicians themselves from the distasteful trivial tasks to which their public now condemns them so mercilessly.

The Palace of Westminster

Moreover, the exhibition of some competing works at Burlington House could not fail of enhancing Academic prestige by investing the chief exhibits with a true national importance, as well as of considerably improving the appearance of the annual shows at present distressingly crowded with easel pictures. It would also attract an amount of discussion in the press, and of support from the public, which could be attained in no other way.

If the Chantrey Trustees are encouraged to consider the proposal in the spirit which it deserves, the legal objections to the change involved in the terms of Chantrey's will as regards the disposal of the paintings might easily be surmounted. Either the pictures thus purchased might be deposited with the Houses of Parliament, nominally as a loan, or, since Parliament in such matters is all-powerful, a measure might be passed admitting the diversion of these decorative pictures from Millbank to Westminster. As the purpose of this temporary diversion is entirely in harmony with Chantrey's expressed wish to encourage art of the highest order which would not, in the ordinary course of events, gain recognition elsewhere, we should imagine that no objection on the ground of sentiment or injustice to the testator could possibly be raised against it.

Revolutionary, therefore, as the idea may seem at first sight, we think it deserves the most earnest consideration both by the Chantrey Trustees and by Parliament. Any one who takes the trouble to read the Report of the Select Committee cannot fail to be struck by its extraordinary moderation and good sense, and these qualities entitle its recommendations to the utmost respect. Yet the annual grant of £4,000 for which it is proposed to ask the House of Commons may prove a stumbling-block at the outset,

and delay indefinitely the execution of a great national duty. If, however, some mutual arrangement such as that we have sketched out could be made with the Chantrey Trustees for the provision of half the sum needed, few would be so churlish, in the face of the generosity shown by the Royal Academy, as to vote against the provision of the balance.

In dealing with this question at all we may seem to be fighting the air, for the matter has not yet come up for the verdict of Parliament. But the First Commissioner's evidence before the Select Committee points clearly to the possibility that pressure of finance may stand in the way of this good work being done, and therefore it is from the financial side that we are compelled to approach the question, and to consider whether there is not some way in which the call upon the public funds can be minimized. The solution we have put forward is necessarily imperfect in detail, but in its general aspect we think it so likely to benefit both British art and the Royal Academy that we venture to submit it to the serious consideration of all who hope to see the Palace of Westminster completed.

In considering the Report of the Select Committee, we cannot help feeling some regret that it includes only the evidence of the last three witnesses examined, Mr. Norman Shaw, Mr. Gilbert Scott and the First Commissioner of Works. The evidence of the earlier witnesses would have helped to counterbalance that of the architects on some points of supreme importance, and the casual reader may not realize that any further evidence was ever taken.

So far as the general decoration of the Palace of Westminster is concerned, both Committee and witnesses were unanimous.

The Palace of Westminster

All agreed that Pugin's designs were often much overloaded with detail, and that this fault had been accentuated by injudicious treatment. As to the desirability of removing the unsightly varnish from the woodwork, and the paint from the stonework, of getting rid of the flock paper that makes a sorry substitute for mural painting, and the countless trifles that stand in the way of simplicity of general effect, there can be no two opinions, and it is quite evident that the care of the structure in general is in safe hands.

Yet, as we have mentioned, there are one or two points to which the Report, as printed, does not do full justice. The two architects examined both opposed the decoration of the building by means of mural painting, because in their opinion there were no artists in England capable of undertaking the work, and Mr. Norman Shaw was emphatic also in his condemnation of tapestry and gesso work as substitutes for painting. Gesso work raises technical questions with which we are not competent to deal, but tapestry, in a great variety of climates, has lasted at least as well as any mural paintings on a considerable scale, and a large number of specimens are kept in London without suffering appreciable damage. To say that 'it will perish and perish rapidly, just as our window curtains perish,' seems, in face of the existing facts, to be an overstatement. Such a nobly decorative material ought not to be condemned without a careful investigation of its properties.

The evidence as to painting was that the country could not command artists able to do it well; that the pictures executed would not go with the architecture; and that the state of decorative painting in Great Britain did not admit of the experiment. With the suggestion that the manner and method of Puvis de Chavannes are the right

ones to adopt we cordially agree. His palette and his system of painting in oil on large panels of prepared canvas serve perfectly our need for a decorative effect that will be subordinate to architectural structure, and for durability under somewhat trying conditions.

But we must respectfully protest against the idea that no artists could possibly be found in Great Britain to do good decorative work. The little that has recently been done may not be perfect, but it compares favourably with what was done at Westminster in the days of our fathers, and there can be no shadow of doubt that still better results could be obtained were encouragement given by a competition for a great national undertaking. To oppose such an undertaking because it may lead to some failures is, as 'The Athenaeum' puts it in a most sensible article,² 'to warn a man not to risk himself in the water till he is an expert swimmer.'

While, then, we sympathize with Mr. Norman Shaw's hesitation—for a wise man may well hesitate in face of a difficult issue—we think it would be disgraceful if, as a nation, we were too timid to take the very moderate risk involved in this experiment. Some poor work may, of course, be done, but, looking over the whole field of British art, we are confident that there would be some good work, too. We have not a few notable artists who have never yet had a chance of doing decorative painting, and success on a small scale has not in the past spelled failure on a large one. In short, if a man has the brains to make a really fine easel picture, he can adapt himself, by taking a few simple precautions, to the conditions of mural painting. Hence, to speak as if decorative painting were a secret process which could only be carried on after years of

² October 12th, 1907, page 451.

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apprenticeship, and on that ground to throw away this great opportunity, argues an incomplete understanding of painter's technique.

We should lay ourselves open to just censure if we did not make our protest good by going into details. Let us first take a brief survey of the course of decorative painting. The paintings at Pompeii, whatever their faults and defects, are eminently suited for mural decoration, and so, almost without exception, are the large paintings of the trecento and quattrocento. At the opening of the cinquecento, just when the secret of realism is mastered, this decorative quality vanishes almost universally, and for some three centuries only two or three artists, among whom Tiepolo is prominent, achieve real success as decorators. In the nineteenth century the focus of decorative art was transferred from Italy to France, and there, after continued efforts, emerge two masters of decoration: Paul Baudry and Puvis de Chavannes.

Now, there are two places at least where the difference between the work of good decorators and bad decorators can be seen at a glance—the *Stanze* of the Vatican, and the Pantheon in Paris. In the earliest in date of the *Stanze*, the Chamber of the *Disputá*, the *Parnassus* and the *School of Athens*, we see Raphael as a great and successful decorator; in the *Heliodorus* hard by we see the beginning of the decline, the prototype of all that is bad in subsequent Italian decoration. In the Pantheon we see the *St. Geneviève* panels by Puvis de Chavannes, universally recognized as almost perfect mural decorations, close to the work of such men as J. P. Laurens, which with all its ability and power is felt as a violent intrusion.

If in our mind's eye we compare these typical examples of good and bad decoration, we may begin to see where the essential

difference lies between, say, Raphael's *Parnassus* and Raphael's *Heliodorus*, between Puvis de Chavannes and J. P. Laurens. The *Parnassus* and the *St. Geneviève* series are alike in so far as they are both rather pale in general tone, without any strong shadows or strong relief in the modelling, the sense of roundness and solidity being conveyed with gradations as delicate as those on a medal by Pisanello. The *Heliodorus* and the paintings of Laurens, on the other hand, aim at the utmost degree of force and roundness and relief; the whole gamut of tones at the painter's disposal, from black to white, being everywhere employed.

Paleness in tone and flatness of relief are, then, the qualities which give the *Parnassus* and the *St. Geneviève* series their superiority over the works with which we have compared them. Yet there are other paintings which are superbly decorative, but which seem to be deeper in tone and colour than either the *Parnassus* or the *St. Geneviève*, such as the frescoes by Piero della Francesca at Arezzo. Now, though the colours in the Arezzo frescoes are rich and glowing, their deepest tones will prove to be pale beside the deep tones of most oil painting. The frescoes, in fact, though daring in colour, are painted with only a very modest range of tone, and with the same flat modelling, the same tendency to emphasize forms by their silhouette rather than by forcible relief, which we notice in the *Parnassus* and in the *St. Geneviève*.

The primary condition of successful mural painting would thus appear to be the use of a very restricted range of tones; and, since most men wish their walls to be light and cheerful, that range almost always begins with white and not with black, though examples of schemes based on black or dark red will be familiar to all students of classical painting. This

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restriction of tone in its turn involves flatness of modelling and the constant use of sharp silhouette to separate one form from another, since this separation cannot be obtained, as it is in easel pictures, by some contrast of strong colour or by the introduction of deep shadows. In fact, when once a painter is compelled to work with a limited range of tones, flat modelling and definite contours become a necessity.

We have gone into the matter in detail, because the facts quoted seem to show that, though nothing will make a bad artist into a good one, *there is a way of ensuring that no painter of average capacity shall produce work that is positively undecorative*, namely, by compelling him to work with only a moderate range of tones.

In the case of the Palace of Westminster there can be no doubt what that range ought to be. Climatic and structural conditions unite to render any painting invisible that is not blonde and luminous in general effect. The scale employed should therefore begin with white, but in the direction of darkness should stop long before positive black is reached. Everything really depends upon the fixing of this limit of depth of tone. It should be set as high as possible, both because all oil painting tends to darken a little in the course of years, and because the higher it is the more inevitably will the painting seem to be part of the wall surface. Yet, if the desire for brightness be pushed too far, the artist will be compelled to starve his colour, and the effect of his work will be faint and weak. In practice this standard will be determined more or less by the dominant tone of the architectural setting, an environment of panels of black oak naturally admitting greater strength of tone than a frame of light stonework—and here the advice of an architect might be valuable. This

standard once determined, nothing is easier than to make it clear that all artists engaged on the work of decoration shall abide by it, and that it shall be their limit in the matter of depth of tone. All tones lighter than the selected standard may be used, but the introduction of any tone darker than the standard shall disqualify the painting containing it.

This may sound very complicated in print, but in painting it is so simple a matter that some apology is necessary for speaking of it with a degree of detail that might seem childish. Nevertheless, the point at issue is so vitally important for the future of the arts in England that we should fail in our duty did we not attempt to anticipate the principal objections which might be raised to the recommendations contained in the Report of the Committee of the House of Lords. We can only deal with such questions as seem naturally suggested by the Report itself, and those, as we have indicated, fall into three main divisions:—

(1) Whether the decorative work in the Palace of Westminster can be resumed at all under existing financial and political conditions.

(2) Whether tapestry, fresco painting, oil painting or gesso work is the most suitable means of decoration.

(3) Whether, if one or more of these processes be suitable, we have among us artists capable of employing them worthily.

On the first point we have ventured to suggest that if the House of Commons should find it impracticable to vote the whole annual grant of £4,000, as the Committee recommend, some amicable arrangement should be made with the Chantrey Trustees whereby, for the time being, £2,000 of the fund at their disposal should be annually devoted to this national

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purpose, on condition that the remaining £2,000 was granted by Parliament. Were the President and Council of the Royal Academy to propose this course openly, they would make it impossible for the Government to refuse to meet them in a kindred spirit; they would initiate the renewal of a work worthy of our national greatness; and would benefit incalculably the arts in general, as well as the institution which they govern.

On the second point, the evidence as printed is definitely adverse both to tapestry and gesso, but is adverse to mural painting in oil only on the ground that we have no artist who could do it properly. As to gesso, we are inclined on the whole to agree with Mr. Norman Shaw and his colleague. As to tapestry, we believe the case to have been overstated. In certain situations, as when used to drape the lower part of the walls of a large hall, it is an almost ideal decoration, being a warm and cheerful covering to stonework, and yet at the same time an admirable background for statuary and furniture. Nor does its alleged lack of durability seem to be entirely in accordance with existing facts, and we do not think so fine a decorative substance should be summarily dismissed as unsuitable for the Palace of Westminster.

As to the third point, we have to state our respectful disagreement with so much of the evidence of the witnesses as is printed in the Report, and our entire approval of the recommendations of the Committee. It is surely illogical to suggest, because the majority of our capable artists have done no large decorative work from lack of opportunity, that they are incapable of doing it when the opportunity occurs, and we have been at some pains to prove that the supposed difficulty of

'subordination to architectural needs' is a mere bugbear, a phantom obstacle that can be dissipated by the use of a single commonplace precaution.

To suggest that we are lacking in artists who could rise to so great an emergency as the decoration of the Houses of Parliament is to be needlessly pessimistic about the painting of the present day. Much work that is undeniably trivial, and a good deal that is thoroughly bad, is forced upon the public notice in high places. But, taking the age all round, the amount of well-directed talent and energy present among us is above the average. That the circumstances of the time should force this energy into minor channels is a thing to be regretted. But because that has happened, have we not all the more reason to hope that when an opportunity occurs of employing the arts on a scale suitable to their highest and noblest development, the opportunity will not be lost?

One thing, however, will encourage those who have the interests of our British school of painting at heart, and that is the tone of the Report itself. It is a document so eminently wise and sensible that it can hardly fail to convince even those who have no knowledge of art or of the questions at issue that the discussion of a great national problem has been entrusted to worthy hands. We must all unite in hoping that the House of Commons will accept it in a like spirit.

There is much in the Report besides the points we have raised which well deserves comment. There are important questions, too, affecting the National Gallery, the Tate Gallery and the Turner Bequest which call for notice. But we must reserve these for future discussion, and can only recommend once more the Report of the Select Committee to our readers.

❧ ADOLF FURTWAENGLER ❧

THE death of Professor Furtwaengler deprives THE BURLINGTON MAGAZINE of one of the most distinguished members of its Consultative Committee. To English readers his name will be chiefly known through his 'Masterpieces of Greek Sculpture,' translated by Mrs. Arthur Strong, undoubtedly the most stimulating work on the subject which has appeared in England for many years. This was, however, but one of Professor Furtwaengler's many contributions to the

literature of Greek archaeology, to which his great work on Aegina,¹ published last year, forms a fitting close. His services to England were many, and his knowledge of the Hellenic collections in this country was unrivalled, while the world of scholarship in general, and Munich in particular, will not soon lose the impress of his manysided achievements. His death at the early age of fifty-four leaves a gap that cannot easily be filled.

¹ By the courtesy of a correspondent we are enabled to state that it was while at work in Aegina with Dr. Curtius that Professor Furtwaengler was attacked by dysentery. He was taken to Athens, but died two days after his arrival, and was buried there.

CONSTABLE'S *DEDHAM VALE*, 1811

❧ BY C. J. HOLMES ❧

BY the generosity of his descendants and of one or two enlightened collectors, much of Constable's finest work was presented to the nation which neglected him. Hence really good examples of his painting are rare in private collections or sale-rooms, and the discovery of a new one is something of an event. The picture of *Dedham Vale*, which by the courtesy of the owner and of Messrs. Agnew I am permitted to reproduce, has, however, other interests besides that of mere rarity. The view appears to be taken just below East Bergholt from the side of the lane which leads down to Flatford mill, Willy Lott's cottage and the divided stream of the Stour. Constable must have passed the spot a thousand times on his way to and fro between his father's house and the mill in which he worked, so the curious visitor to Bergholt should have no difficulty in finding it, though he must not expect to find the lane so pleasantly wild and open, nor the trees so fortunately disposed.

It is signed 'John Constable pinxt. 1811,' and was exhibited at the Royal Academy in the same year. The moment

was one of critical importance in Constable's life, for it was then that his attachment to Miss Bicknell became pronounced, and by its apparent hopelessness preyed upon his health and spirits. In his efforts to make a living, he turned to portraiture, and for the next two years seems to have faltered somewhat in his determination to be a landscape painter. His exhibition record for those years is meagre, and it was not till 1814 that the sale of two landscapes encouraged him to remain faithful to the branch of his profession which he really loved. Yet the set-back to his landscape work caused by his engagement was more apparent than real. Practice in portraiture gave him a fullness of technical equipment which he did not previously possess, so that the year 1811 might be said to mark the end of one phase of his work, and the year 1815, in which he exhibited the *Boat Building*, now in the Victoria and Albert Museum, and the *Dedham Vale*, now in the Gould collection, to mark the beginning of the new one, in which Constable appears as a fully equipped professional painter.

It is, however, with the earlier period that we are now concerned, and with the

Constable's '*Dedham Vale*,' 1811

latter part of it. Previous to the year 1802, when Constable was twenty-six years old, he had painted nothing that showed any signs of even ordinary talent or capacity. Then a visit to Derbyshire, and another to the Lakes in 1806, produced some wonderfully fresh and natural oil sketches, and for the next nine years Constable's art moved forward in an oscillating course, turning in the direction of cool colour and luminous tone whenever he was working in the presence of nature, and in the direction of the deep, warm tones of the Old Masters whenever he worked at home. This constant alternation makes the study of all Constable's early work a thing of endless complication. Frequently a happy sketch from nature will anticipate in almost every way the work of later years; again, and not infrequently, the painter, even after his thirtieth year, will show all the clumsiness of an amateur. His sketches, indeed, all through his life, seem more mature by several years than the paintings contemporary with them, and the *Dedham Vale* is one of the very few instances in which he has succeeded in reproducing on a large scale the character and quality of the studies from nature that he was making at the time he painted it.

The picture at Messrs. Agnew's is, however, exceptional in another respect, for it is the earliest landscape by Constable on a considerable scale that is known to us. It measures 31 in. by 50 in., and so is the first of that series of large paintings which hitherto has begun with Mr. Pierpont Morgan's *White Horse* (1819), Lord Swaythling's *Stratford Mill* (1820), and *The Haywain* in the National Gallery (1821). For its date, it represents an unprecedented effort on the part of the artist. His altar-piece at Brantham, it is true, is larger in point of mere size, but in constructing it Constable had tradition to help him. That

altar-piece is composed and unified by the principles of Reynolds — seen perhaps through the spectacles of West, but still seen clearly enough to make the picture a united whole. The *Dedham Vale*, on the contrary, was a new and daring experiment. Never since the days of the Dutch masters had a landscape of considerable size been painted that really imitated the fresh greens and blues of a summer day in the country.

In speculating on the exact course which Constable followed in working out what was really a new method in painting, we cannot refrain from wondering what was the picture of *Twilight* which he exhibited in the same year. It was apparently unknown to Leslie, yet, had it been a conspicuous work, he could hardly have failed to deal with it, and would almost certainly have noted the fact of its sale, unless it was a mere sketch. Could it possibly have been *At East Bergholt—Dawn*, which remained in the possession of the artist's descendants till 1899, and then passed into the collection of Mr. G. A. Phillips? When cataloguing Constable's works, I dated this beautiful painting tentatively as belonging to the year 1809, for it everywhere shows the strong influence of Gainsborough, and by the year 1811 that influence was waning. Yet the picture is so noble in design and colour, so completely expressive of the large sentiment that inspired it, and so much above the average of Constable's productions of the same period, that it is hard to believe that he did not think it worth exhibiting.

The *At East Bergholt—Dawn*, whatever its exact date, indicates that by the year 1811 Constable had learned how to unify a landscape by the help of rich glazing. The charming little picture of the *Church Porch, East Bergholt*, in the Tate Gallery,

Constable's '*Dedham Vale*,' 1811

indicates that he could combine this method with the solid painting and full colour of his sketches so far as a small canvas was concerned. In the *Dedham Vale* he had an infinitely more difficult task, both on account of the increased scale and complexity of his subject matter and from the fact that, instead of twilight, he had to represent the brightness of morning sunshine, where heavy glazing would be inapposite. One part of his difficulties he avoided, as he avoids it in his sketches, by painting the picture rather swiftly on a reddish ground. This ground constantly shows between the brush strokes, and gives the work a certain degree of unity by softening the cool greens and preventing them from looking cold, as they would certainly do were they unsupported by some strong warm tone.

Next, if we examine the work closely, we shall see many reminiscences of the glazing methods of Gainsborough and the Old Masters, notably in the trees to the right, the hedge, the palings, the figures and the cattle. The delicate painting of the ash tree to the left is deservedly noticed and admired by Leslie, for it was the best piece of tree painting Constable had hitherto done. In dealing with the sky and distance the process employed elsewhere proved inadequate. The open method of work adopted in the foreground would not have enabled him to depict Dedham to the left, Langham in the centre, and Stratford to the right, with all the trees and hedgerows round them, with that accuracy of detail and aerial perspective that he desired. Like the quiet blue sky, these portions of the picture had to be painted solidly, and thus, since the painter had not acquired the art of breaking these cool tones, the effect of the distance is more flat and monotonous than

that of the foreground. The forms of the clouds, too, show inexperience compared with Constable's later work.

Returning to the foreground, we notice a similar inexperience in the painting of the black horse and in the figure holding the gate; but several of the cows are excellently done, and the donkey pulling at the hedge is one of those natural touches which give the artist's work its peculiarly intimate character.¹

My excuse for mentioning these small matters must be the somewhat confused state of the criticism of Constable's work at the present day, its very unevenness in its earlier phases adding difficulties of a kind which critics have rarely to face in the case of other masters of the same reputation. It is only when we are in a position to trace his progress year by year that we can be really safe in dealing with the mass of pictures ascribed to him, and the *Dedham Vale* is a discovery of so much importance in this connexion, since it is by far the most important link known to us between his early painting and his full maturity, that one may, perhaps, be pardoned for dealing with its technique and its value as a document instead of dwelling upon its freshness and its charm.

Nothing appears to be known of its history between the time of its appearance in London this summer and its sale on May 16th, 1838, at Foster's, when it was

¹ The presence of the donkey in this picture raises a minor point of interest. The incident is repeated, with the addition of a foal, in the well-known picture of *The Cornfield*, in the National Gallery, which was exhibited at the Academy in 1826, when Constable's power was at its zenith. Now the question arises: Was the study of *A Donkey Browsing*, at South Kensington (No. 790), made for the *Dedham Vale* of 1811, or for *The Cornfield* of 1826? Previous to the discovery of the *Dedham Vale*, it was easy to answer the question in favour of *The Cornfield*, for which the sketch was obviously used. Yet could the sketch have been made as early as 1810? It is barely possible. As I have said, Constable's sketches from the first were much more advanced in style than his finished pictures, and it is just round the donkey in the *Dedham Vale* that the free touching of the foliage anticipates Constable's later method of work. It is conceivable, therefore, that Constable, having made an exceptionally brilliant sketch, unconsciously carried some of the spirit of it into his picture; but the technical evidence on the whole is in favour of the later date.

Constable's 'Dedham Vale,' 1811

bought by one Norton, and, like the rest of Constable's pictures, fetched a pitiful price (£25 4s.). Nor does any sketch or study for it seem to be extant. The *Dedham Vale* in the Gould collection is, if I remember rightly, taken from nearly the same spot, and there is an oil sketch at South Kensington (No. 134), dating from about the year 1810, which may have helped Constable in painting the larger picture. In it we see almost the same view, but it is taken from a point somewhat lower down the lane leading to Flatford, so that the tower of the glorious church at Stoke-by-Nayland appears on

the right, far away over that of Stratford St. Mary. A comparison of the sketch and the picture will show that Constable, even in the height of his realism, was something of an idealist, for he has in the finished work got rid of the formality of the lane, as well as the clumsy shapes and heavy tones of the elm trees, and in countless minor details has evaded the literalness of the study from nature. The study, in fact, is an entirely modern work; the painting from the first was a daring extension of the method, the taste and the large compositional feeling of the Old Masters.

LEAD VASES

BY LAWRENCE WEAVER, F.S.A.

IN the 'Annual Register' of 1764 William Shenstone, the poet, unburdened himself of some 'Unconnected Thoughts on Gardening' which are marked by excellent sense. These thoughts are reprinted in Volume II of his works published in 1777. They were probably the outcome of musings in his garden at Leasowes, in Shropshire, where there was a lovers' walk and an urn (doubtless 'solemn,' of which more hereafter) 'inscribed, to Miss Dolman.'

Whether this urn and the statues, mentioned in a description which Shenstone wrote of Leasowes, were of lead is unhappily left unsaid.

For lead statues, however, the poet pleads with judgment in his 'Unconnected Thoughts.' Boldly and quite rightly he demands the coarseness of technique proper to those statues, of which no more is required than to be in accord with the feeling of their native garden. This is high intelligence for 1764, but we are now concerned with lead vases. Hear Shenstone. 'Urns are more solemn if large and plain; more beautiful if less ornamented. Solemnity is perhaps their point, and the situation of them should still co-operate with it.'

It may be doubted whether the eighteenth century took very heartily to Shenstone's claim for solemn urns, but some at least are a kind of tragic trappings in great gardens. At the Burlington Villa at Chiswick one comes upon a charming vase in a shady walk near the big pool and garden house. It is solemn in the best manner. The great vase at Melbourne, Derbyshire (fig. 4), is elaborately orna-

mented, but from its situation at the 'crow's foot' in that fine garden may claim a deserved reputation for solemnity. Standing, as it does, where long grass walks meet, it pulls the design of the garden together in a notable fashion. It was cast in 1706 by John van Nost, who also supplied the lead figures which have already been illustrated here.¹ The lower part of the vase has four monkey-like creatures by way of supporters. Unfortunately their support is more apparent than real, and has not prevented the vase from taking a marked list to one side. This is a technical fault that would have been avoided by a stout iron core in the stem. The upper part bears four heads emblematical of the seasons. Spring, Summer and Autumn range from girlish to womanly, and are wreathed with spring flowers, grapes and corn. Winter is a bearded, hooded man. The middle of the vase is covered with a delicately modelled masque of children playing and swinging, while in panels, above the swags that connect the seasons, are little scenes in the classical manner. The basket surmounting all is rich with trophies of fruits, and the whole composition very handsome of its florid sort.

At Pain's Hill is a vase made from some of the same patterns, but smaller. The heads of the seasons are there, but no swags, and the basket is less plentifully supplied with fruits. On the top, however, sits a fox (!), and the same monkeys do duty at the base.

At Compton Place, Eastbourne, are a pair of handsome lead vases (fig. 7) standing on the piers of the entrance gates. They are spoil from the

¹ BURLINGTON MAGAZINE, vol. viii, p. 391, March, 1906.

Lead Vases

duke of Devonshire's dismantled villa at Chiswick, now a private asylum.

One of the finest of all garden vases is at Parham House, West Sussex (fig. 3). This, with its flame top, is based in idea on the cinerary urn, and is a very sumptuous piece of modelling. It is free from the reproach of overloading which the Melbourne vase cannot fairly escape, and the relief is distinct without being insistent. The leaf work on the lid is particularly well done.

Lead garden ornaments of the vase type naturally fall into two main classes: those which are urns of the solemn sort and make an appeal only to the eye, and those which add the practical value of being flower pots. The variety of the latter is considerable. For sheer success both in proportion and ornament the pair at Hampton Court (fig. 1) are almost beyond criticism. As Mr. Lethaby says, 'the little sitting figures, slight as they are, are charming in their pose; the folded arms and prettily arranged hair give us a suggestion of life which most of these things supposed to be in the classic taste lack.'

A few replicas exist, and also some modern copies so well done that they would deceive in sale-rooms the very elect. At Hampton Court these pots are sometimes the home of fuchsias, and the flowers nod in a charming fashion over the handles. The fuchsia is a wonderfully adaptable flower and looks as appropriate in this refined and artificial atmosphere as it does when growing in great hedges in the wilds of Connemara.

At Studley Park, Ripon, there are four pots (fig. 2) standing on a balustrade that overlooks the water. The handles are of the arabesque griffin sort and are common on pots of this shape. The realms of classical myth have been ransacked to supply subjects for the low reliefs that decorate the bowls, and these reliefs are often continuous round the bowl, stopping only for the handles. In some, however, as at Windsor (the photograph of fig. 9 is reproduced by permission of H.M. The King), the classical figure or scene is enclosed in a little panel, rather in the Flaxman manner. The base of the Windsor pot is rather small, and in this way not so practical as the Studley Park example, in which the stem element has been eliminated. The less stem there is to a pot of this sort the better, for lead vases are very apt to take a tottering pose.

The examples so far dealt with have in common a general appropriateness to their material. It would be impossible, indeed, to make some of them in anything but lead, the idea of bronze being rejected as unsuitable for English gardens.

Of the Charlton House pot, shown in fig. 8, less can be said. It is obviously a terra-cotta design and probably a simple copy of a terra-cotta vase. The relief is very Roman. There is a replica of this at Wootton Wawen Hall, and I have seen smaller vases of the same type, which seems most

unsuitable for lead. Fig. 6 shows a very queer hybrid of vase and bust. The vase is of a usual pattern, with acanthus handles and decoration round the base, and *amorini* in relief on the body of the bowl. It is in the possession of Mrs. Frederick Leney.

How the bust came to be fixed in it, and what the mental attitude of the man who thought a bust a suitable alternative to a flowering plant, I cannot say. I am informed that the bust represents Henri IV, but as the likeness is not striking and there is no royal emblem or badge the attribution must be received with grave doubt. That it is a portrait bust, and French, is very likely, but in default of evidence it would be unwise to be more definite. The total height of vase and bust is 26 inches.

At Wilton House, Wiltshire, is a series of flower-pots which are more of the vase than the pot type (fig. 11). There are four patterns in all, varying in the flowers and fruits which form the swags. Very delightful they look, alternating with *amorini* on the piers of the balustrading which surrounds the Italian garden. From the fact that some of the *amorini* are cast from the same patterns as those at Melbourne, it is reasonable to guess that here we have more of van Nost's work.

At Castle Hill, Devonshire, there are lead flower-pots of two patterns, one of which is illustrated in fig. 10. It stands well on a tall stone pedestal not far from the fine bust of Pan,² and the mouldings are neat if not striking.

At Myddelton House, near Waltham Cross, Mr. Bowles has several lead vases. In fig. 5 one of a graceful classical sort, with unusual snake handles, is illustrated. It retains in parts traces of having been painted a brilliant blue. Likely enough the taste of years gone by attempted thus to trick out the vase in the guise of Wedgwood china. It must have had a distressing effect, but affords an example of the strenuous efforts which have been made to give lead the appearance of something else.

There are also some delicately ornamented lead urns in the Adam manner. They accord very well with the formal balustrading on which they stand, and with the general air of trimness which is heightened by the orderly passing of the New River through the gardens of Myddelton House.

At Drayton House, Northants, are many beautiful vases. One is an urn, rather in the Parham manner, but the majority are flower-pots with acanthus or griffin handles like those at Windsor and Studley Park. One, however, has lions' heads for handles, and in all the reliefs are unusually bold and elaborate.

At Penshurst is a vase that came from Old Leicester House in London. It is of the Studley type with acanthus handles terminating in horses' heads, and has a lid with pineapple top which puts it in the urn category.

² BURLINGTON MAGAZINE, vol. viii, p. 391, March, 1906.



1. HAMPTON COURT



2. STUDLEY PARK



3. PARHAM HOUSE



4. MELBOURN, DERBYSHIRE



5. MYDDLETON HOUSE



6. VASE AND BUST



7. COMPTON PLACE



8. CHARLTON HOUSE, KENT



9. WINDSOR CASTLE



10. CASTLE HILL



11. WILTON HOUSE, WILTS

THE LUSTRED TILE PAVEMENT OF THE PALAIS DE JUSTICE OF POITIERS

BY M. L. SOLON



AS I was lately staying for a couple of days in the ancient town of Poitiers, I did not fail to claim admittance to the museum of the Société des Antiquaires de l'Ouest. In duty bound, I asked previously for leave to pay my respects to the learned curator. The Rev. Father De la Croix was, I knew, an archaeologist of the old stock, a remarkable man who had spent a long and laborious life—not to speak of a private fortune—in furthering the study of the history of his beloved Poitou, and in the creation and unceasing enlargement of important collections of local antiquities. All sincere students of the past are kindly welcomed by the venerable and genial father. Fortunate are those who, like myself, have had the good fortune of being led through the rooms of the museum by the *genius loci*, especially when, like myself, they stood in sheer want of the store of information so liberally imparted to them.

As I had at once made it known to my leader that ancient ceramics laid first claim to my attention, he brought me, without delay, in front of a glass case, partially occupied by numerous fragments of old pottery, piled up in apparent disorder. It did not contain, like other cases, any of the intact or more attractive pieces which arrest the gaze of the casual visitor, not that they are of particular interest to him, but because he has a vague notion that they may be worth 'a lot of money.' I confess that, at first glance, this random accumulation of variously coloured shards is somewhat suggestive of a batch of schoolboys having emptied on the shelves the contents of their pockets after a day of fruitful rummaging through the dusty sides of some antique refuse-heap, unexplored before. No wonder if the majority of passers-by hurry away from such an uninviting show.

But when you have placed yourself under the guidance of the erudite custodian, stop and listen to what he has to tell you, as he presses into your hand such odd bits as he has just selected for closer examination, and the archaeological importance of these dilapidated relics, pregnant with reminiscences of bygone days and departed handicrafts, will soon dawn upon you.

Some of the items are none the less interesting for still leaving open a broad field of conjecture in regard to their final elucidation. For instance, we notice puzzling fragments of terra-cotta vessels, the complete shape and probable use of which can scarcely be determined. A few roughly fashioned pieces show a truncated inscription, still

waiting for interpretation. Other specimens, of a more advanced art, are remarkable for the nature of a body or a glaze, the like of which is never seen on the pottery ascribed to a corresponding period.

Of no mean historical value are the richly ornamented tiles, selected for the museum out of the remnants of the ancient pavements, so numerous in the region. Many a mighty structure has been nearly wiped out from the face of the land by centuries of neglect and depredation; yet, on the testimony of these paltry crumbs, accidentally rescued from the ruins, one can still form an idea of the vanished splendour of the decoration of the noble edifice.

The mediaeval era is represented by a great variety of examples obtained from many sources. Special mention must be made of the inlaid tiles from the gothic abbey of Les Chatelliers, exhaustively described by Esperandieu, and of those recovered from the old church of the Cordeliers, at Poitiers, by R. P. De la Croix.

Belonging to the Renaissance, we have a series of painted majolica tiles of French manufacture. Expectations of finding in that section a few specimens of those which formed part of the pavement in the chapel of the castle of Oiron will not be disappointed. The still problematic origin of the peerless vessels, successively termed Henri II, Oiron, and Saint Porchaire ware, invests these tiles with an exceptional interest. As far as the style of design is concerned, tiles and vessels present in their decoration a manifest analogy; in technical mode of production, on the other hand, they differ in all particulars. Bernard and Cherpentier—the practical assistants of the Lady Hélène of Hangest who presided personally, it is said, over the making of the fictile pavement of the Oiron chapel—have followed in their work a regular method obtained, doubtless, from some Italian majolist. It is scarcely necessary to say that, in the manufacture of majolica, the surface of a rough and porous clay is made white and glossy by a coating of stanniferous enamel, and that the intended design is painted upon this ground with metallic colours. Proceeding in an altogether different way, the unknown maker of the Henri II ware formed the vessels of a dense, whitish clay. Delicate traceries having been impressed into the still moist substance by means of iron dies, and then filled in with earthen compounds of dark colours, the piece was ultimately varnished over with a transparent lead glaze. The Oiron potter betrays his amateurish knowledge of technique in the mixture he has used for tracing huge initials—all referring to the Gouffiers and the La Tremouilles, his noble patrons—over the

The Lusted Tile Pavement of Poitiers

underglaze decoration of the tiles. These additions are painted in a thick, dull and blistered iron-brown, a most unsatisfactory material, which a professional ceramist would certainly have rejected, and which is not seen on the inlaid pieces. Having regard to these essential disparities in their constitutive substances and mode of ornamentation, we find it difficult to accept the assumption that tiles and vessels came from the same *atelier*.

With respect to the Henri II ware, the question appears to be settled in favour of a Saint Porchaire manufacture. Yet, ransacking the same miscellaneous heap of broken pottery, we come to a singular piece of evidence which might suggest a resumption of the controversy. It is a mere fragment of what must have been a choice example of the ware in question—candlestick or salt-cellar—most minutely damascened with red and black arabesques. If I now state that this fragment has been discovered in the very castle of Oiron, it will easily be understood how such a find could be made use of in support of the earlier theory of origin.

But any further consideration of a somewhat stale subject is suddenly dispelled by the production of two much battered tiles that my worthy guide reaches from another corner of the wonderful shard heap. This, he tells me, is all that could be recovered from the sumptuous pavement of the great hall in the Palais de Justice, erected at Poitiers by the Duke Jean de Berry in the later part of the fourteenth century. My attention is keenly excited, for it is not the first time I hear of that pavement,

design from these few square inches of white and blue quarries. However, I found them amply sufficient to testify to a surprising style of manufacture. The body is made of a fine white clay in which bits of crushed pebbles are imbedded. A stanniferous enamel of excellent quality covers the surface. Heraldic fleurs de lys are reserved in pure white, upon a ground of turquoise blue, of a tint drawing towards green. According to the ancient description of the pavement, the white parts disappeared under the application of a golden metallic lustre. No other example of the practice—at such an early date—of a process so manifestly oriental in character has ever been met with either in France, or indeed in all Europe, except in the Spanish peninsula, where it had, long previously, been carried on by the Moors.

From the remaining segment of the edge of one of the tiles, R. P. De la Croix has established that they were of circular form. One of these precious fragments had, fortuitously, turned up during the removal of the disgraceful surroundings of the Maubergeon tower, at the back of the palace. On the sanguine expectation of recovering a few complete tiles, the high-spirited archaeologist went to the trouble and expense of ascertaining at what places all the rubbish so far extracted from the same spot had been deposited, and then of having the whole mass of it sieved through a wicker hurdle. The find of a second fragment rewarded his researches.

If object-evidences of the actual constitution of the pavement are so regrettably scanty, on the other hand the historical documents which refer to its manufacture are most direct and explicit. In an appendix to his work: '*Le Palais de Justice de Poitiers*,' Paris, 1904, M. L. Magne has brought together all available information respecting the tile pavement of the great hall. He gives copious extracts from an original MS., in which all the expenses incurred in the production of that pavement have been minutely entered and detailed from day to day. That part of the accounts of the Duke Jean de Berry which extends from 1384 to 1386 is preserved at Paris in the national archives. Of the most important entries in the schedule I give here a correct translation. I have placed them in an order which will facilitate their relation to the conduct of the manufacture. They follow each other in the MS. in a desultory sequence, under the following heading:—

Nov. 17th, 1384. An account of all that has been supplied to the 'Saracen' to make the work of the quarries, painted in green and gold with the arms and devises of my said Lord.

The Law Courts, in which the judges were to sit, not only for the town of Poitiers but for the whole county, was being completed. The duke had expressed his intention of making of it an imposing palace, on the embellishment of which



and I have long been waiting for an opportunity to examine the remains of it. Here they lie before me, and it is sadly disappointing to see how little assistance can be expected for the purpose of reconstructing the general scheme of

The Lusted Tile Pavement of Poitiers

should be lavished all the resources of the decorative arts. When the question had been raised of selecting a rare kind of floor-covering, it was decided to reject the red and yellow inlaid tiles usually employed as pavements for the churches and castles, and to obtain white tiles decorated in gold and colours, such as were known in Spain under the name of *obra dorada*. The services of a Moorish potter had to be secured, for no one in France possessed the secret of making that style of work. To that end, arrangements were concluded with one Jehan de Valence, a capable artificer referred to in the accounts as 'The Sarasen.' The contemporary records tell us that he arrived at Bourges towards the end of the year 1384, and from that town was brought over to Poitiers by Guy de Dammartin, 'Maitre general des Œuvres.' Dammartin was the head architect in the service of the duke; he superintended the building and the decoration of many of the private castles and public edifices which were simultaneously being erected by order of his master. Workshops were at once provided and equipped; ovens were built for 'The Sarasen' in the Hotel de Vivonne. Up to the last few years, near the site of the now disappeared mansion, there was a street which bore the name of Rue des Fours. Jehan de Valence was to receive 6 *sols* 8 *deniers* per day; a staff of potters, painters, and labourers was selected to assist him. The potters, three in number, were J. de Meigne and the brothers Jehan and Berthomé Pinault. Master Richard and his son Jehan were to do the painting; they were paid 5 *sols* and 8 *deniers* per day. The daily wages of each of the five labouring men was 15 *deniers*.

'Paid to Jehan Pinault for one thousand of large double tiles, wanted to make the vault of a large oven; and to Estienne Daniel, for one thousand of large tiles; 45 *sols* for each thousand, and 12 *sols* for all extra hundreds.' (Dec., 1384.)

This oven was of large proportions, judging from the number of tiles required for the construction of the vault. The vault was flat, as customary in the old majolica kilns of Italy. No mention is made of the bricks employed in the building of the walls.

We gather from successive entries that a fine white earth was obtained from a distant mine and carried to the works on donkey-back. The white earth of Touraine was widely known; in England the druggists sold it under the name of *Bole of Blois*.

In connexion with its preparation, purchases were made of the following articles:—

An iron rod to strike and crush, on a board, the coarse clay, from which all extraneous matter had to be carefully eliminated.

A large vat to contain the clay, soaked in water.

A wooden bat to beat the deposit and form it into moist blocks.

A curious entry refers to the supply of 34 pounds

of iron wrought into a pestle to be used for breaking and pounding the 'chilloux' (pebbles). It explains the presence of the stony chips we have noticed in the body of the tiles. Just as straw is mixed with the clay in the manufacture of bricks, fragments of stone were introduced into the mass to counteract the effects of expansion and contraction.

Next we get some information about the composition of the white enamel from the raw materials which had to be procured.

*Meir Martin has furnished 4 pounds of rolled lead at 11 *sols* per pound; E. Daniel 23 pounds of fine tin; Perraut 14 earthen pots to melt the white necessary for the enamelling of the tiles.* The making of a frit for the production of a stanniferous enamel is thereby plainly indicated. We even get the cost of the charcoal used in melting the mixture:—

To Jehan Ganvignet, charcoal burner, for twelve loads of charcoal (?). Jeanne Olmière sold a 'Grison' mill, with two stones, to grind the enamel. Chevallier and Naudin supplied the knives to cut the tiles to size out of the clay blocks; each tile was subsequently pressed into a mould made of wood.

With respect to the materials used in the preparation of colours, the accounts are equally explicit. Zaffre was supplied by Perrot Méhé. As is well known, zaffre was a compound of glass and cobalt ore; there was, however, little use for it in the painting of a pavement which, according to the specification, was to be 'green and gold'; unless a small percentage of the pigment was added to the copper green.

Of greater import is the record of 'one pound of limaille' (copper filings) to make the colours green and gold, which had been provided by Master Jehan, the potter. This leaves no doubt as to the complete application of the Moorish process. It was only from copper filings, macerated in vinegar and reduced to acetate of copper, that the greenish turquoise blue, exhibited by the fragments of the original tiles, could have been obtained. As to the metallic lustre which stood for the golden part of the decoration, its production is vouched for by the considerable number of faggots of *genêt*, or gorse wood, used in the firing of the oven. Gorse branches, which give a thick and reductive smoke, have always been considered as the best fuel, for obtaining the re-metallization of the acetate of copper, by all makers of iridescent colours. Unfortunately, on the fragments of tiles in our possession the fleurs de lys are white, instead of gold as they ought to be. In the treatise of Piccolpasso we hear that the parts to be lusted were left white by the painter, before the finishing lustre was applied. It may be that the specimens to which alone we can refer had been left incomplete, or that the superficial lustre, always of a vanishing nature, has been obliterated by time.

The Lusted Tile Pavement of Poitiers

The buying of three *oules* (jars) of common salt, to be added as flux to the metallic compounds, and of a dozen eggs for tempering the colours, completes the information we obtain with regard to the painting of the ware.

After the month of August, 1385, the name of Jehan de Valence disappears from the accounts. It is presumable that 'The Sarasen,' when he departed from France, carried away with him the mysteries of the *obra dorada*. At any rate, the process he had successfully practised in this unique instance did not take root in the country. No other example of a French faïence decorated with metallic lustre has ever been recognized. A lusted dish in the British Museum is attributed to some Moorish potters who are said to have settled in Narbonne in the sixteenth century. There is, however, nothing to show that the enterprise was ever carried beyond the experimental stage.

The great hall of the Palais de Justice of Poitiers is still in a good state of preservation. A judicious restoration enables us to realize what it must have been in its pristine splendour. All the

stone parts of the construction are delicately sculptured; all the wood-work is gorgeously carved, painted and gilt. Three colossal fire-places occupy the higher end of the public room. The tops of the three fire-places form an uninterrupted line; they are surmounted by a kind of tribune, reached, on each side, by a spiral flight of steps revolving within a round turret. The back wall is pierced with elegant windows, decorated with gothic traceries, and enriched with stained glass. A fictile pavement of green and gold was an ideal complement to the magnificence of this privileged recess. One feels inclined to think that the precious golden tiles were reserved to cover the floor of the upper balcony and of the private apartments contained within the noble Maubergeon tower which still stands at the back of the hall. They could not long have stood, unscathed, the tramping of the people who, at times, crowded the precincts of the Courts of Justice. A greater number of examples of the work of Jehan de Valence may fairly be expected to come to light when the site of the old Hotel de Vivonne, where he had built up his ovens, happens, at last, to be excavated.

TWO VENETIAN RENAISSANCE BRONZE BUSTS IN THE WIDENER COLLECTION, PHILADELPHIA

BY DR. WILHELM BODE



FEW years ago Titian's superb portrait of Aretino became the property of an American, Mr. Frick, who purchased it from the Chigi Gallery. It represents the Scourge of Princes, as he liked to call himself, in all his brutal strength. Several years before, in 1900, a large bronze bust of Aretino had been acquired by another American collector, Mr. Widener, at the Paris sale of the Viennese collector, Miller von Aichholz. As regards grandeur of conception and freedom of artistic treatment the bust does not approach Titian's well-known portrait in the Palazzo Pitti, painted in 1545 for Grand-duke Cosimo with the intention of recommending his friend to the generosity of the rich Medici prince. Nor can it rival the study (in Mr. Frick's possession) for this Pitti portrait, as regards the truth and vividness of the personality represented. Nevertheless, even beside these Titian portraits the bust has a value of its own, apart from the importance of the personality represented, from its simple and genuine style, and from the fact that large Renaissance busts are extremely rare.

Up to the present, as far as I know, America owns three Italian bronze busts: that of Aretino, which we are discussing; that of an old woman—

also life-size and purchased also by Mr. Widener from the Hainauer collection—and Cellini's famous masterpiece, the portrait of Bindo Altoviti bought by Mrs. Gardner from the Marchesa Altoviti in Florence. The busts of Altoviti and of Aretino are of similar size and appearance. Both, too, were made at about the same time, to judge from the age of the persons represented, though Altoviti's bust may be five or ten years younger than Aretino's. This latter was attributed by its former owner to a Tuscan master, Alfonso Lombardi, on the reported authority of Morelli. The catalogue of the sale contained the following vague statement: 'Le sénateur Morelli, au sujet de ce buste, aurait trouvé dans une chronique italienne que le Titien écrivit à ses amis pour leur faire savoir que Lombardi avait exécuté un buste de Pietro Aretino et qu'il le trouvait supérieur au portrait du même personnage qu'il avait exécuté lui-même.'

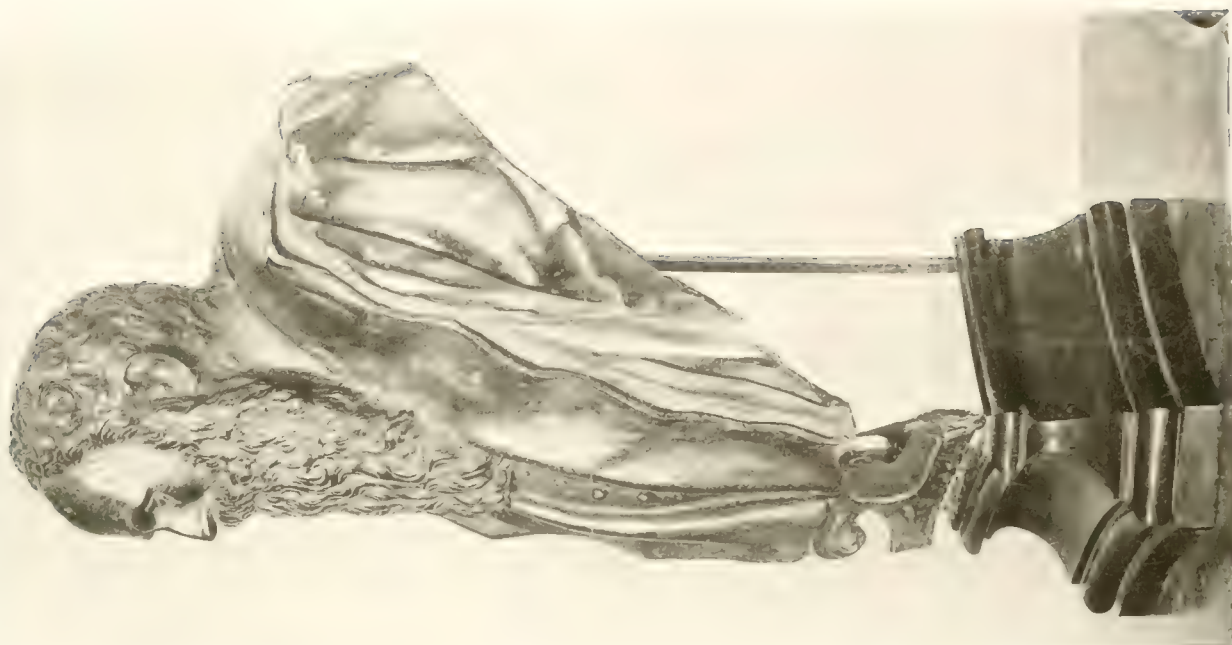
I have been able neither to verify this statement about Morelli, founded probably on verbal communication only, nor to discover the Italian chronicle mentioned. Even if an old chronicle did contain this statement, the artist therein mentioned cannot be Alfonso Lombardi, who worked in Rome and Loreto during his last years and died in 1537. One only of the several Venetian artists of this name working during Titian's later life can be considered. Girolamo, Tommaso and



PORTRAIT BUST OF ARETINO
IN THE COLLECTION OF MR. P. A. B. WIDENER, PHILADELPHIA



PORTRAIT BUST OF AN OLD WOMAN
 IN THE COLLECTION OF MR. P. A. B. WIDENER, PHILADELPHIA



PORTRAIT BUST OF ARLEINO, SIDE VIEW
 IN THE COLLECTION OF MR. P. A. B. WIDENER, PHILADELPHIA

Two Bronze Busts in the Widener Collection

Ludovico, the three Lombardi brothers, worked together for years at the rich sculpture of the cathedral at Loreto, especially at the decorations in bronze. We know Ludovico as a portraitist by the large signed bronze bust in the possession of Prince Liechtenstein at Vienna, and by another in the collection of Graf F. Pourtales of Vienna. They represent Roman emperors, and are therefore not suitable for comparison with the very individual portrait of Aretino. The casting of Ludovico's busts is superior to that of the bust of Aretino. The little cartouche in which this latter bust terminates is remarkable for its baroque shape, whilst those of the emperors' busts are still pure Renaissance and are copied from antique models.

Setting aside the vague and unsupported statement of the Miller catalogue, it seems most natural to think of Alessandro Vittoria as the author of the Aretino bust. In his early manhood he must have been an intimate friend of this powerful and violent poet. We possess not only Aretino's medal signed with the initials A. V., but also those of one of his mistresses and of two courtesans who belonged most probably to this dissolute journalist's most intimate circle. Vittoria's medals and numerous busts (the bronze ones included) are broader and more pathetic in style than this simple bust of Aretino in the plain costume of the time, however akin they may be in the matter of arrangement and perception.

Of no less interest is the second bronze bust—Mr. Widener's latest acquisition. It represents an old lady with sharply marked features which, to judge by the movement of the mouth, have been hardened by an apoplectic stroke. About

twenty-five years ago, this bust and its pendant, a young man, were still in their old home, a Venetian palace. Later they became part of the Spitzer collection until Oscar Hainauer bought our example, while the young man was acquired by the Louvre. There exists another copy of the old woman, likewise with its pendant, this time, however, not the youth of the Louvre, but an old man. The latter is probably the lady's husband, and the youth will be her son. These two large bronze busts were purchased by the Hermitage Gallery, St. Petersburg, with the Basilevsky collection. No medals or other portraits of the persons represented are known, so that their identity cannot be traced. Nor am I able to name the artist; I can state with probability only that he was a Venetian of the beginning of the sixteenth century: dress, origin, and the genuineness of conception prove this. Paintings such as the portraits of Catharina Cornaro by Gentile Bellini in Budapest, and medals such as that of the wife of Nicolo Michiel by Fra Antonio da Brescia of about the same date reveal a close connexion with this stately woman's bust of the Widener collection.

The result of these too long-winded explanations is alas! *non liquet*. As is frequently the case with Renaissance bronzes, and especially with Venetian ones, here too we must content ourselves with indicating the time and aim of these works of art and the masters with whom they can be connected. By the collation and careful examination of more complete materials, or by the discovery of documents, a future generation may possibly find out the master's real name.¹

¹ A further communication from Dr. Bode bearing upon this point will be found on p. 106.

A PORTRAIT OF A MUSICIAN, BY LEONARDO DA VINCI BY HERBERT COOK, F.S.A.



F the literature about Leonardo da Vinci there is no end, nor ever will be. Let us hope this be not the case with his satellite, Ambrogio de Predis. Yet English, German, French and Italian critics spend much ink in his service, and there is some danger lest we forget the relatively small place he really occupies in the hierarchy of art. He is, in fact, in imminent danger of being over-stated, and of being discovered in places where he is not.²

The real justification for such subsidiary study is that we are enabled thereby the better to appreciate what is really significant in art. The

standard attained by an Ambrogio de Predis, by a Bernardino de' Conti—nay, even by a Boltraffio—serves to emphasize the unattainable heights reached by Leonardo. And here it is that we find the crux of the whole matter. Ambrogio's reach, in fact, far exceeded his grasp, but just how far did his grasp actually go? In other words, the problem is one of Quality, and the touchstone of quality is Feeling. All analysis is subject to this indefinable test, and when *La belle Ferronière* (of the Louvre) is taken from Leonardo and given to the painstaking Boltraffio, when even *The Annunciation* (in the Uffizi) was actually considered to be the work of that *pasticheur*, Ridolfo Ghirlandajo, and the *Ginevra dei Benci* (in the Liechtenstein) is still seriously claimed for Verrocchio, one wonders if the sense of Style and feeling for Quality really come into play in an estimate which so belittles the great or, conversely, so exalts the humble.

² As an instance of this tendency witness the latest addition to the National Gallery—a loan from Sir George Donaldson—where a portrait of Bona of Savoy is wrongly labelled with his name. Reproduced in *THE BURLINGTON MAGAZINE*, Vol. v, p. 207, May, 1904.

A Portrait of a Musician by Leonardo

The fullest and best account of Ambrogio de Predis is given by Herr von Seidlitz in a recent monograph.² This is an admirable survey of the whole question of the relation of Ambrogio to his master Leonardo, and on the whole the author is singularly free of prejudice. Yet the simple measure tends to grow heroic, until the fatal step is taken and Ambrogio finds himself ranked with the gods. 'Das männliche Bildnis der Ambrosiana zeigt den Künstler auf der Höhe seines Könnens.' This is indeed beatification. For who does not know those fascinating portraits in the Ambrosiana at Milan, and who does not know that these are the rocks on which the tide of criticism breaks?

English readers may not yet be aware of a new phase of the controversy which has lately arisen. The man's portrait has been carefully cleaned, and behold! a hand now appears holding a sheet of music. Signor Luca Beltrami puts forward the ingenious suggestion that this musician—for so in future he must be called—is a certain Francesco Gaffurio who was master of the music at the court of Lodovico il Moro. There is nothing inherently improbable in this identification, and the conjecture is supported by the apparent age of the portrait and the known dates of Gaffurio's life.³ The first result to which the distinguished writer comes is that the picture cannot have been painted later than about 1483, about the time, that is to say, when Leonardo first came to Milan. And then he proceeds to throw in his lot with those who believe that Leonardo painted it. 'See,' he says, 'the characteristic structure of the orbit of the eye, the drawing of the mouth, the modelling of the face, the supreme elegance and delicacy of the hair with its full fair ringlets; all this suggests Leonardo's hand: we see just the same indications in the drawing of the eye and the mouth of the angel in the *Madonna of the Rocks*, which dates from the last decade of the fifteenth century; the treatment of hair, too, and the chiaroscuro are also similar. Leonardo, then, is the master who painted this portrait. . . .'

But now let us go a step further, and contrast with this Leonardesque head another one similar—yet how dissimilar!—painted by the master's imitator and pupil, Ambrogio de Predis. For the contrast will surely prove that there is a great gulf fixed—the gulf of Quality—between them. Fortunately this head is in a very similar position, and comparison is thereby facilitated.

This *Portrait of a Young Man* is in Sir Frederick Cook's gallery at Richmond, and was exhibited in 1898 at the Milanese Exhibition at the Burlington Fine Arts Club. Its attribution to Ambrogio de Predis has not passed unchallenged, but as it is now reproduced for the first time it will be easier

² 'Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses,' Vol. xxxvi, No. 1, Vienna, 1906.

³ See full details in 'Raccolta Vinciana,' ii, pp. 75-80. Milan, 1906.

perhaps for those who doubt to decide on its authenticity. In spite of a certain repainting of eyes and other features, the characteristic handling of Ambrogio appears in the sallow complexion, the treatment of hair, and the vacuous expression. Let any one compare the modelling with that in the signed Archinto portrait in the National Gallery, and the two will reveal an identity of authorship.

But let us point the moral. Here is Ambrogio, sleek and insipid: Ambrogio, if you will, in a dull and listless mood, but surely even in a moment of inspiration incapable of rising to the level of the musician's portrait. His advocates must bridge a wide gulf, and there are not even stepping-stones across. Compare for a moment the wiggly hair with the crisp, curling, living lines that frame the musician's face; contrast the flabby cheeks of the one with the graduated modelling of the other—the one a mask, the other life itself. Contrast the stilted drawing of the hand in the National Gallery portrait by de Predis with the nervous, vital feeling present in the musician's hand, still felt through the disguise of restoration. The one is done from without, the other built up from within. Surely here is a difference of Quality which is not one of degree, but of kind. Surely Ambrogio stands confessed the conscious imitator of a better man than himself. And so Ambrogio serves to throw into stronger relief the work of his great master Leonardo. And in that way the smaller men subsist to a worthy end. We are too busy nowadays in exalting the humble to positions of honour for which they are not fitted, and reducing the Leonardos and their kind to mere shadows of themselves. To rescue Ambrogio from oblivion, as Morelli did, was one thing, but to place him in the seats of the mighty, as Morelli did not but others are busy doing, is a sad blunder. Leonardo will come into his own in time, and it would not be rash to predict that in very few years the meagre list of his reputed paintings will enlarge its borders. Dr. Bode has shown the way in that admirable reconstruction of the early sculptures of his Florentine period⁴; Dr. Carotti⁵ and others rightly include the Czartoryski *Lady with the Weasel* (almost conclusively a portrait of Cecilia Gallerani)⁶ and the Liechtenstein *Ginevra dei Benci*, and Dr. Frizzoni is nearly won over to the belief in the authenticity of the Uffizi *Annunciation*.⁷ Let us hope, at least, that the *Young Man* in the Richmond gallery will strengthen the conviction of those who hold that the musician of the Ambrosiana is indeed the creation of Leonardo himself.⁸

⁴ See 'Jahrbuch,' 1904, pp. 125-141.

⁵ 'Le Opere di Leonardo,' etc. Milan, 1905.

⁶ Reproduced in THE BURLINGTON MAGAZINE, Vol. x, p. 308 February, 1907.

⁷ 'L'Arte,' 1907, p. 84.

⁸ The portrait is unfinished, as so often with Leonardo's work. With Ambrogio everything is finished and little else.



PORTRAIT OF A MUSICIAN, BY LEONARDO DA VINCI
IN THE AMBROSIANA GALLERY, MILAN

THE NIMBUS IN EASTERN ART—II

BY J. TAVENOR-PERRY¹

TANLEY LANE-POOLE in his life of Aurangzib,² says that a large number of exquisite miniatures designed to illustrate manuscripts or to form royal portrait albums have come down to us from the sixteenth and seventeenth centuries; and these are to be found not only in the British Museum and the National Art Library, but in many private collections. Besides these there are a great many carefully executed drawings, some of which may be seen in the Indian section of the Victoria and Albert Museum, illustrating private native life, the work of artists quite uninfluenced by western ideas. In these paintings we find that when occurring among a group of other figures, or represented in the pursuit of ordinary avocations,

heads of Prince Murad Baksh and of Prince Dara and his son in the illustrations, taken from the British Museum manuscripts, to the English edition of Bernier's travels.⁴ But the influence of western art which began to be felt in the reign of the Emperor Akbar resulted in a modification of the treatment of the nimbus, and it gradually assumed the form of a halo or aureole quite separated from the head, and more in the manner



FIG. IV³

the sovereigns or chiefs are not portrayed with an aureole or nimbus round their heads; but where the painting is intended to be more distinctly a portrait, then it is displayed, and in such cases it appears not only on the heads of emperors and members of their family, and of rulers both Hindoo and Muslim, but even on those of high officials. In all the earlier of these portraits the nimbus is a plain disk, generally of gold, such as was used in the statues of Buddha, and as is shown in the portrait of Jehangir, the third of the Moghul emperors, in the National Art Library (fig. v), and in this form it appears round the



FIG. V

of the Italian painters. This is seen in a later portrait, also in the National Art Library, of Ferokir (fig. vi), who was the Moghul emperor early in the eighteenth century. Although in later years the art of portrait painting approximated more nearly to western ideas, influenced possibly by such visits as that of Zoffany at the end of the eighteenth century, the nimbus long continued to be used as a mark of distinction, and in the delicate miniatures of the Delhi school executed about the middle of the last century, of which there are some examples in the Indi



FIG. VI

Museum, it appears as a strong concentration of light thrown behind the head, though without any definite form.

⁴ 'Travels in the Mogul Empire,' by François Bernier, 1656-1668.

¹ For Part I see THE BURLINGTON MAGAZINE, October, 1907, p. 20.

² 'Aurangzib,' in the 'Rulers of India' series, p. 95, etc.

³ We regret that in the first part of this article the head of Ferokir (fig. vi, *supra*) was wrongly inserted in the place of the Tibetan Buddha (fig. iv, *supra*). The latter is reproduced above in this second part, in order that our readers may have the seven illustrations complete.—Ed.

The Nimbus in Eastern Art

In Persia, which had never been affected by the Buddhistic faith or legends, and had always



FIG. VII

remained more or less open to western influences, the nimbus was retained as an emblem of sovereign

power; but in the reign of the great Shah Abbas, who was the contemporary of the Emperor Akbar in India, considerable modification took place in Persian painting. Not content, like his great contemporary, to receive what information or instruction he could obtain from the artists who might chance to visit the country, Shah Abbas sent young Persians to Italy to study in the classic schools of the period.⁵ Although the result of this, fortunately, did not destroy the individuality of the Persian school of art, it affected it in some detail. This appears in a fine portrait of Shah Abbas II, in a private collection (fig. vii), where the aureole is traced in fine gold lines on the background of the sky.

To the early Portuguese missionaries to India, the sight of the statues of Buddha and the portraits of the princes all decorated with a feature so intimately associated, in their minds, with Christianity must have come somewhat as a shock; and to many persons, even now, accustomed to associate the nimbus only with Christian iconography its continuous use in the Far East down to the present day may be a subject of considerable surprise.

⁵ Report on the old records of the India Office by Sir George Birdwood, p. 49.

CHINESE FIGURE OF KUAN YIN PAINTED WITH COLOURED ENAMELS OF THE K'ANG HSI PERIOD

BY DR. S. W. BUSHELL, C.M.G.

KUAN YIN, the goddess of mercy, the representative of the Sanskrit Avalokita, is well known as the most popular of all the Buddhist divinities in China, and her image is generally worshipped throughout the Far East as the ideal personification of love and charity. She appears here in the illustration firmly modelled in a dignified pose, free from many of the supernatural forms and attributes with which she is so often invested, holding a *ju-i* sceptre in her right hand, the round mystic jewel of the Buddhist faith in her left, and seated upon a lotus thalamus studded with rows of petals worked in relief. The height of the figure, including the movable porcelain pedestal, is 24 inches. There is a carved rosewood stand underneath inlaid in silver with ornamental scrolls of diverse pattern.

The palette of enamels used in the decoration consisted mainly of three colours, green, yellow and purple, combined with a lustrous black and a few touches of vermilion and bright blue. The robe is brownish yellow pencilled with a brocaded pattern in black; the cloak, or *kashaya*, is pale green, overlaid with medallions of storks in darker

green, and tied in front with a blue ribbon; the hood, of pale mottled purple, is covered with lotus blossoms of aubergine tint, and bordered with green scrolls. The *ju-i* sceptre is brownish yellow, with its openwork head filled in with vermilion, while the lips of the figure are touched with the same red, and the eyebrows lightly pencilled black. The lotus thalamus is also painted with brownish yellow and purple enamels, the petals being tipped with red, and the upper border defined with a scrolled band of dark green interrupted by prunus blossoms.

The technique and quality of the work are those of the culminating period of Chinese ceramic art, and the soft colours are harmoniously combined in the inimitable manner of the oriental craftsman of the time. Figures of this kind used often to be referred by collectors to the Ming dynasty, and are still occasionally to be seen classified in catalogues as Ming pieces, although the scheme of decoration differs widely from the comparatively crude handiwork of the early potters. The chief interest of this particular piece is that it happens to be inscribed with a 'mark of dedication,' which ought to furnish some clue to its precise date.

This 'mark' consists of seven Chinese characters



CHINESE FIGURE OF KUAN YIN OF THE K'ANG HSI PERIOD



A FIFTEENTH-CENTURY FLEMISH TAPESTRY

A Chinese Figure of Kuan Yin

pencilled in black enamel on the neck of the figure, as seen in the illustration. It reads '*Ti tzu Hsü Chao-lin ching feng*,' which may be translated 'A reverent offering from the disciple Hsü Chao-lin.' The Buddhist layman in China, whenever he dedicates a temple or image, usually signs himself as *ti-tzu*, 'a disciple of the faith.' Hsü Chao-lin has evidently had the figure specially made for him at the potteries of Ching-tê-chên, with the intention probably of installing it in his family shrine. A reference to the roll of mandarins in the '*Chiang Hsi Tung Chih*,' the official topography of the province of Chiang-hsi (book xv., folio 30) shows that Hsü Chao-lin, whose literary title was Hsiao-ch'i, a Chinese bannerman by descent and member of the plain red banner corps at Peking, was appointed Financial Commissioner of the Province (*Pu Chêng Shih*) in the fifty-sixth year

of the reign of K'ang Hsi, which is equivalent to A.D. 1717. He held the appointment till the year 1723, when he was superseded by another commissioner sent down from Peking in the first year of the Emperor Yung Chêng. Hsü Chao-lin, while he was treasurer of the province, would have had the finances of the factories of Ching-tê-chên under his control, and it was doubtless during his tenure of the post that the figure was made for him and inscribed with his mark of dedication.

The figure has quite recently come from Peking into the possession of Mr. John Sparks, to whom we are much indebted for the opportunity of illustrating it and tracing it to its approximate date. A piece of some importance in itself, its inscription adds much to its value, and may qualify it, perhaps, for a word of appreciative introduction to ceramic circles.

❧ NOTES ON VARIOUS WORKS OF ART ❧

A FIFTEENTH-CENTURY TAPESTRY

AN exceptionally interesting tapestry, which we are enabled to reproduce by the courtesy of the owner, Mr. Jacques Seligmann, has recently been discovered in the crypt of a church in Spain. Its main interest centres in the curious historical discrepancies in the representation of the subject which the designer evidently intended to commemorate.

Taking first into consideration the principal figures in the tapestry, which undoubtedly are the two in the centre panel, no uncertainty is allowed to rest in our minds as to the personages intended to be represented, for above them we have descriptive labels inscribed respectively *ENEAS PIUS PAPA* and *FRIDERIC' TERC'*; otherwise, in plain English, Aeneas Sylvius Piccolomini, Pope Pius II, and the Emperor Frederick III of the Holy Roman Empire. In connexion with the former the following are the principal events in his biography: scion of a poor but noble family, he was educated at the universities of Siena and Florence, where he soon gave proof of remarkable intellectual capability. In 1431 he became secretary to Cardinal Domenico Capranica, bishop of Fermo; in 1442 he went to the court of Frederick III at Vienna, who gave him the crown of poet laureate; soon afterwards he entered into Holy Orders, and in 1447 Pope Nicolas V made him bishop of Trieste. In 1450 Frederick sent him to Portugal to negotiate his marriage with the Princess Leonora, in which he was successful, and in 1452 he accompanied the emperor to Rome, where the latter was crowned king of the Romans by Pope Nicolas V, and was also married to the Princess Leonora of Portugal. Aeneas was again dispatched to Rome in 1455 to offer the obedience of Germany to the new pope, Calixtus III, and finally, in 1458, himself received the papal tiara as Pius II.

The personages represented in the two side panels are not so easily identified—that is, so far as their actual personality is concerned—but there is no doubt as to their significance. The man on the right, who is carrying three covered dishes and wears an imperial electoral cap, would, even without the descriptive label above, be at once identified as representing the Rhenish Palatinate. His presence on the tapestry is the key to the whole story, but at the same time he complicates the situation considerably. The dishes which he carries prove that the tapestry is commemorative of the coronation of the Emperor Frederick III at Rome in 1452, for, as is well known to all students of coronation forms and ceremonies of that period, it was the privilege of the Elector Palatine to place four silver dishes, each of three marks, bearing meats, before the emperor, seated at the imperial table. It has not, as yet, been found possible to identify the arms on the shield at the foot of this panel. They undoubtedly belong to some noble sent to represent the Count Palatine of the Rhine, who is known not to have personally accompanied the emperor to Rome; but the dishes, the electoral cap and the inscription on the label above, *PALATIN' RENE*, are amply sufficient evidence of the occasion which this tapestry is intended to commemorate.

The panel on the left owes its explanation more to the armorial shield at the foot than to any of the other details. The inscription on the label is far from clear, but appears to refer to the Margravate of Brandenburg, which, until it came into the possession of the ancestor of the present German Emperor, was part of the kingdom of Saxony. Fortunately the identification of this personage is not essential: the Saxon arms and the electoral cap sufficiently declare his position in the empire.

Let us now consider the position at which we

Notes on Various Works of Art

have arrived. In the centre we have Pope Pius II and the Emperor Frederick III seated on the same bench, both wearing sumptuous robes and bearing the insignia of their office; they are attended by two of the Electors of the Holy Roman Empire, one of whom, the Palatine representative, carries the dishes symbolical of the coronation. This tapestry, therefore, can only be commemorative of one event, namely, the coronation of the Emperor Frederick at Rome in 1452. As we have already stated, the representative of the Palatinate with his dishes is the key to the whole situation; otherwise it might have been suggested that the tapestry only depicted an ordinary meeting of the emperor and pope. For we are in face of this difficulty, namely, that the coronation, which took place in 1452, was performed by Pope Nicolas V, Aeneas Sylvius being only a member of the emperor's suite and taking only a secondary position in the proceedings. The successor to Nicolas was Calixtus III, and it was not till 1458 that Aeneas became pope; it is not recorded that Frederick had any further meetings with him, and even if such meetings had taken place there would have been no reason for depicting the Elector Palatine's representative with the insignia of the coronation ceremony.

These great discrepancies do not, however, by any means divest the tapestry of its historical and archaeological interest, for by negative evidence they give us great assistance in dating its period of manufacture.

As we have already stated, Aeneas Sylvius did not attain to the papacy until 1458, or six years after the coronation, so that the tapestry must have been made subsequently to 1458. It is also improbable that it was made during that pope's life, for during his brief reign, 1458-1464, the great event of the coronation and the emperor's journey to Rome would have been too fresh in the public mind for such a mistake to have been made. We have, however, to recollect that the Emperor Frederick's reign was of very long duration; he did not die till 1493, and it would, therefore, not be difficult for people during an illiterate age to forget within the last ten or fifteen years before the emperor's death the date of the pontificate of Pius II. The fact that he had been an important personage in the court *entourage* in the early years of the emperor's reign, and that he had become pope under the title of Pius II, would be sufficiently near the mark for it to have been assumed by a careless designer that Pius II was the officiating pontiff at the coronation in Rome in 1452. It seems probable, therefore, that this tapestry formed one of a series made not earlier than 1475, and possibly a few years later, commemorating some of the principal events in the reign of Frederick III. The style is decidedly characteristic of Flemish work of the second half of the fifteenth century, although the general con-

ception of the design and the execution of the details are inferior to that of the best specimens of the Flemish tapestry weavers' art of that period. But whatever it may lack in quality as compared with some of the fine specimens of that period still existing is more than compensated for by the interest it has for us as a historical document.

C. H. W.

REMBRANDT AND JAN PYNAS

IN spite of the minute interest that is taken in every portion of Rembrandt's career, certain events, such as his alleged visit to Hull, still remain open questions. His early life and training in particular are inadequately covered by documentary evidence, so that even small matters that bear directly upon this period acquire importance. The *Raising of Lazarus*, which we are permitted to reproduce by the courtesy of the Carlton Galleries, affects the question of the relation between Rembrandt and Jan Pynas.

Houbraken, after mentioning Rembrandt's training under Swanenborch at Leyden and under Lastman at Amsterdam, mentions that he also worked for some months under Jacob Pynas, and that some considered Pynas to have been his first master. In his account of Jan Pynas,¹ after stating that Pynas travelled in Italy with Lastman, he goes on to say, 'His brushwork inclines towards a brown tone; therefore many believed that Rembrandt aped him in this matter.' As Mr. A. M. Hind has pointed out to me, Dr. de Groot, in commenting on this statement,² remarks, 'This is incorrect. What was common to both artists is in part characteristic of the whole group of Dutch painters dependent upon Elsheimer (Bode, 'Studien' p. 321, etc.), while in part it is a reflex influence exerted by Rembrandt on his older contemporaries.' Dr. Bode, in his careful study of the works of Jan and Jacob Pynas,³ mentions Houbraken's statement, but points out that the evidence is insufficient to make discussion profitable.

The picture reproduced may help to illuminate all this obscurity. It is a work of obvious authenticity, in good condition, is signed and dated, and shows clearly that tendency to brownish colouring which Houbraken mentions. It presents also many striking analogies with the work done by Rembrandt both in painting and etching during the twenties and thirties, alike in its general design and in its execution. In the matter of design we may notice first how the main group is brilliantly lighted, but is sharply contrasted with the dark figure of a woman kneeling in the foreground—a figure conceived entirely in Rembrandt's manner. The pattern traced by the passage of light through the picture and the general disposition of the masses

¹ Vol. i, (1718) p. 214.

² 'Arnold Houbraken und seine Groot Schoubergh,' p. 209.

³ 'Studien,' p. 343, etc.



THE RAISING OF LAZARUS, BY JAN PYNAS
IN THE POSSESSION OF THE CARLTON GALLERIES



PORTRAIT OF A YOUNG MAN, BY AMBROGIO DEL FREDIN
IN THE COLLECTION OF SIR FREDERICK COOK, BART.

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are also exactly similar to the style of Rembrandt's early work, and when we pass to the landscape on the right, the resemblance is even more striking. Here we find flat masses of shadow silhouetted by masses of strong light, the use of dark outlines in the drawing of the figures, and the working of the colours into a warm brown ground, all exactly paralleled in Rembrandt's painting. The resemblance of the touch in such details as the leafage of the foreground is also striking. Only in the figures grouped round Lazarus do we recognize that we have to do with an Italianizer, and the professional painter might recognize that the impasto was more smooth and the pigment in general rather more uniformly thin and liquid than we find it in Rembrandt.

In short, we might well believe that we have here a striking example of the theory that the youthful Rembrandt exerted a powerful reflex influence upon his teachers. But the picture is clearly signed and dated, 'Jan Pynas, f. 1615.' It was therefore painted when Rembrandt was no more than nine years old, and indicates that Houbraken's cautious statement as to the influence of Pynas upon Rembrandt must be accepted.

We are as far as ever from knowing whether Rembrandt was actually a pupil of Pynas at Amsterdam, but that he gained from him the principal characteristics of his early style seems to be unquestionable. Three pictures by Pynas were, of course, in Rembrandt's possession at the time of his bankruptcy, but our picture seems to prove that the influence was of much older standing, and dates from the time spent by Rembrandt in Amsterdam many years before. Dr. Bode mentions the existence of another picture of the same subject by Pynas in the Gallery at Aschaffenburg, dated 1609. A comparison of this with our painting might help to show how the art of this notable forerunner of Rembrandt developed. It only remains to say that the painting is on panel (0.57 by 0.50) and in almost perfect condition. The figures are draped in various tones of red, with the exception of the old man untying the wrists of Lazarus, whose robe is deep purplish blue, and of Christ, whose under-robe is brownish lilac. The sky behind the ruins is of a deep Prussian blue recalling that used by Elsheimer, and this painter's style is also suggested by details such as the pendant lines of the foliage, which are traced with the most delicate precision.

C. J. HOLMES.

ELEMENTS OF A COMPOSITION OF ELSHEIMER'S TRACED IN A PAINT- ING BY REMBRANDT

It has more than once been pointed out—for instance, by Vosmaer and Bode—that the general influence of Adam Elsheimer's style of composition can be seen in Rembrandt's work. Few instances,

however, are known where that inspiration is distinct and can be followed up in detail.

I wish to call attention to one which, so far as I know, has not before been published. It refers to Rembrandt's *Rape of Proserpine* (0.83 by 0.78 m.), at Berlin, and the *Allegorical Procession* (0.30 by 0.42 m.), at Munich, designed and perhaps painted by Elsheimer, though it is considered by some to be a copy made by N. Knupfer after an original of Elsheimer's now lost.

It is not clear what this picture is meant to represent, but it is plain that a crowd of people seek to retain a young woman whom Mercury is about to carry off, presumably at the instigation of Jupiter, who appears above.

The following points are common to both designs: The woman in question is considerably raised above the surrounding figures; she is being abducted in one case by Pluto, in the other by Mercury; the two heads, though in the reverse order, are placed one over the other. The feature of most striking similarity in the two cases is the arabesque of the long, oblique, tightly stretched drapery by which friendly hands attempt to keep the victim back from her impending fate (or for their own enjoyment, if Elsheimer's female figure stands for Happiness or Fortune).

The reversal of the slanting direction of the arabesque is accounted for if Rembrandt knew Elsheimer's composition from a print only.

N. RESTORFF.

MONUMENTS AT VERONA

VERONA is displaying at the present moment an amount of energy and activity in all that relates to art and historical interest within her walls that cannot be sufficiently admired. Many of the principal churches are undergoing repairs and restorations that need have no terrors for the strictest conservative, seeing that they are carried out in strict conformity with old lines, old plans, and old traditions, and with the laudable object of removing only the so-called 'improvements'—in reality barbarities—of the last two or three centuries. S. Fermo Maggiore is one of the churches where the most important work is going on, and it presents now a very different appearance from what it did a few years ago. Ugly houses and hovels, which then crowded round the church and obscured the beautiful eleventh-century brickwork, have been removed, isolating the building and revealing a glorious outline of apse, window and archway on every side. Within the church many frescoes, chiefly early thirteenth-century work, are being brought to light from under a coating of whitewash, which has hid, and perhaps preserved, them for centuries. Here and there a barocco altar is being removed to make way for some beautiful lancet windows which had been walled up for years, and in which, for want of

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coloured glass, small round panes are being inserted in lead. In the lower church, dating from the ninth century, no less than eight hidden staircases have been discovered in the walls, which communicated of old with the upper church, and are now about to be restored to their original purpose. The church of S. Maria in Organo is also at last receiving an attention and care that have been withheld from it only too long. This church contains some of the finest intarsia work in Italy, executed by Fra Giovanni da Verona (d. 1520), but fearfully injured, especially in the choir, by the inundation of the Adige in September, 1882. This damage, after a lapse of twenty-five years, is now being repaired, and the traces left by the stagnant water a quarter of a century ago will be obliterated.

The Museo Civico in the Palazzo Pompeii is undergoing such improvements as to delight all lovers of art. The pictures, formerly ill-hung, crowded together in small dark rooms or exposed to a flood of sunshine in summer, and placed regardless of date, or school, or merit, are now being arranged with careful and conscientious knowledge and judgment under the supervision of the new and able director of the gallery, Dr. Giuseppe Gerola, in whose hands the Museo will soon rank among the most important in Italy.

The greatest work of all now going on in Verona is, however, in the old Roman theatre on the left bank of the Adige. The date of this theatre is unknown; it is said to be 300 years older than the Arena or Amphitheatre, which in its turn is anterior to the Coliseum in Rome. The theatre extends from the banks of the Adige up to the fortress of San Pietro, and the

excavations which have gone on for over two years, and will probably go on for many more years, are bringing to light a host of treasures in the shape of columns, capitals, steps, slabs, parts of private boxes, keystones to arches, of Greek, African, and Verona marbles in steady abundance. Twenty houses have been swept away in order to carry out the plan of the theatre; more still will have to be demolished, and by degrees the people of Verona will build up for all time one of the finest examples extant of a great Roman theatre of old. The funds for the outlay of these several works have been supplied by a grant from the government at Rome, and by a similar grant from the Town Council of Verona; while the architects and workmen all hail from Verona or the immediate neighbourhood.

ALETHEA WIEL.

W. L. WINDUS

WE must record the death of William Lindsay Windus, a Liverpool painter associated with the Preraphaelite movement, whose work has never received the public appreciation which it deserves. His best pictures, in intensity of feeling and force of colour, deserve to be ranked among the most notable products of the Preraphaelite movement.

NOTE

IT should have been stated that the plate of 'Detail from a Window in the South Wall of King's College Chapel, Cambridge,' reproduced on page 38 of *THE BURLINGTON MAGAZINE* for October, 1907, was made from a photograph taken by Mr. J. Palmer Clarke, of Post Office Terrace, Cambridge.

✿ LETTERS TO THE EDITOR ✿

A NEW BOOK ON THE POLLAIUOLI

To the Editor of *THE BURLINGTON MAGAZINE*.

SIR,—I have laid stress elsewhere in this number of *THE BURLINGTON MAGAZINE*¹ upon the impossibility of deciding the authorship of certain works of art, because Mr. Sidney Colvin and Mr. Claude Phillips accused me, in the May number of this magazine, of infallibility and intolerance. I am sorry that two of my fellow members on the committee of this journal should have taken this course, and I might complain of their tone, but I do not care to follow up personal criticisms. Probably excessive chivalry prompted their action, since I had found fault with the book of an English lady. As to the two enormous blunders they bring to my charge, the reproach is unmerited. In the first case they have misunderstood my meaning; in the second case I accept the responsibility, for I am fully convinced that the present

attribution by the 'majority of students, continental and American as well as British,' of the greater part of Leonardo's paintings (the *Annunciation* in the Uffizi, the *Profile of a Lady* in the Ambrosiana, the *Lady with the Weasel* in Cracow, the *Madonna* in the Munich Gallery, the *Madonna of the Rocks* in the National Gallery, etc.) to poor pupils and imitators of the master, is only transient. In defending Leonardo's authorship and maintaining—in opposition to this 'majority of students'—that paintings in the National Gallery such as the *Madonna with the Angels* and the *Entombment* are genuine works of the young Michelangelo, I believe that I am acting in the interest of England just as much as in defending Crowe and Cavalcaselle against the onesidedness and personal attacks of Morelli and his school. I think it our duty nowadays to recognize that all of us, including even Morelli and Mr. Berenson, stand on the foundation laid by those distinguished writers who first created the criticism of Italian painting.

¹ See p. 91.

In principle I know that Mr. Claude Phillips and Mr. Sidney Colvin are of the same opinion as myself: we all desire an impartial criticism, objective and devoid of personal ill-will. On this principle I acted in my criticism of Miss Cruttwell's book—a criticism specially requested by the Editor—and therefore I trust they will join me in protesting against the intolerant way in which some followers of Morelli (for example, a lady who writes in another well-known art periodical) refuse to acknowledge any difference of opinion. For myself I acknowledge the views of Morelli and Mr. Berenson even when I believe them to be erroneous, but when uncritical followers, either ladies or gentlemen, come forward and write thick books, I think it my duty to put in a word of caution, just as I shall continue to do in the case of our latest perverted modern German literature under the flag of Richard Muther.

W. BODE.

In reference to the above rejoinder, we have only to say that if our protest does anything towards fostering within our field of study a spirit of 'impartial criticism, objective and devoid of personal ill-will,' and this in all quarters equally, our whole object will have been gained. As to the particular cases of disputed authorship referred to by Dr. Bode, we mentioned none of them, though we did mention two others which his reply ignores. That in taking one side rather than the other in the cases which he quotes he conceives himself to be 'acting in the interests of England' is surely an irrelevant consideration: what we are all concerned with in these matters of debatable attribution (and Dr. Bode certainly as much as any of us) is not the interest of this or that country, but the interest of truth as we severally see it.

SIDNEY COLVIN.

CLAUDE PHILLIPS.

EGYPT AND THE CERAMIC ART OF THE NEARER EAST

To the Editor of THE BURLINGTON MAGAZINE.

Sir,—Dr. Butler's demonstration of the untrustworthiness of the literary authorities for the statement (reported in M. Saladin's monograph upon the mosque of Sidi Okba) that the tiles in the Kairuan mosque date from the ninth century is quite decisive; and students of Moslem ceramic arts will be grateful to him for it.

The statement in question has been accepted, alas! by other contributors to the literature of lustre ware besides those already mentioned in this correspondence; it may be found, for instance, in a publication so authoritative as the 'Jahrbuch der königlichen Preussischen Kunstsammlungen' (vol. xxiv, p. 105, 1903).

But it was reserved for a writer in the 'Gazette des Beaux-Arts' (3rd series, vol. vi, 1891) to quote

verbatim the history and description of the mosque detailed by eleventh-century El Bakri, in particular the passage 'Le mihrab actuel ainsi que tout ce qui l'entoure depuis le haut jusqu'en bas est en marbre blanc, percé à jour et couvert de sculptures' (p. 39), to describe the tiles as 'faïence persane ou rhodienne à reflets métalliques,' and then to state, 'Cet embellissement que les auteurs arabes appellent "tuiles de chine" date encore de la dynastie arlebite' [*i.e.*, aghlabite, of the ninth century].

The provenance of the tiles is a question upon which it is fruitless to speculate until the inscriptions have been deciphered.

A. VAN DE PUT.

AN EARLY FLEMISH PORTRAIT IN THE NATIONAL GALLERY

To the Editor of THE BURLINGTON MAGAZINE.

Dear Sir,—It may be of interest to your readers to confirm Mr. Parker Smith's discovery that the portrait dated 1462 (No. 943) and Mr. Salting's *Madonna and Child* are both by Dirk Bouts. The only other picture by the same hand in the National Gallery is the *Deposition* (No. 664), called Roger van der Weyden.

The portrait is important, as it is his earliest dated work, and probably his own likeness. Both Pinchart and Hymans accept this view, though Voll and Heiland say the likeness to his portrait in the *Last Supper* at Louvain (1464-67) is not convincing and also shows no signs of being painted from a looking-glass. The same face, though older, appears in Lord Penrhyn's *St. Luke painting the Virgin* (No. 22, Guildhall 1906), a picture in my opinion by his son Albert. In the Oppenheim collection at Cologne there is a portrait by Dirk Bouts that has sometimes been considered his own, but the build of the face is quite different from the Louvain likeness.

The Anonimo Morelliano writes that he saw in Venice at Giovanni Rami's a self-portrait of Roger van der Weyden dated 1462, and it has been suggested that it may be the one in the National Gallery. For literature on the subject, which includes former references, see 'Niederländische Malerei' by Prof. Voll; 'Dirk Bouts, Doctor Dissertation,' Strassburg, 1906, by Dr. Heiland; 'Renaissance Ausstellung Catalogue,' Berlin, 1898, where Dr. Friedländer gives a list of other *Madonna and Childs* by Dirk Bouts; though Voll accepts Mr. Salting's as the only original.

ALBAN HEAD.

A correspondent requests us to point out, with reference to Mr. Gerald Parker Smith's suggestion made in the September number of THE BURLINGTON MAGAZINE, that the attribution of No. 943 in the National Gallery to Dierick Bouts was made as far back as 1872 by Messrs. Crowe and Cavalcaselle,

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who discuss the picture at length in their 'Flemish Painters.' The attribution is generally accepted and claimed by German criticism (v. 'Das Museum,' Vol. v. p. 41).

GERMAN AND FLEMISH PICTURES IN THE NATIONAL GALLERY

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—A prolonged stay in London has given me the opportunity of looking carefully into the German and Flemish pictures in the National Gallery, and as the result of very careful and diligent study I should like to propose to the authorities of this famous institution an alteration of the name-plates of the following pictures in their collection. A great many of these alterations may have been proposed by critics of longer standing than myself, but if these lines contain but one grain of advance and improvement, their object will be fulfilled. I have intentionally omitted any suggestions, but have confined myself solely to pictures which I believe I can identify beyond doubt. I begin with the 'German' Room.

No. 705. *Three Saints*, German school (Master Stephen); distinctly a work of his contemporary, the 'Master of the Heisterbach altar.' A comparison with any work of this artist will show the resemblance to the smallest detail.

No. 1151. German school; a perfectly genuine and typical work by Adriaen Isenbrandt showing the characteristic red.

No. 1080. German school, fifteenth century; a picture of the French school about 1540 showing the influence of the Maitre de Moulins.

No. 1088. A triptych with Christ on the Cross and the Virgin and St. John as the centre panel; donor on the left wing and donatrice on the right. This is in every respect a characteristic work of the last period of the Master of the *Death of the Virgin*. The St. John is a signature, and is nearly identical with the St. John on the picture in the Weber collection in Hamburg. The deep shadows are characteristic, and will be found in all the late works of this master.

No. 707. A well-known work by the Master of the Bartholomew altar.

No. 722. Excellent work by Michael Wohlgemuth painted about 1480. Compare the portrait of Ursula Tucher in the Cassel Gallery and the two portraits in the Amalienhaus in Dessau.

No. 723. Called Martin Schoen. A late copy after the print.

Flemish Room:—No. 1063. Portrait; Flemish school, fifteenth century. This is by Adriaen Isenbrandt. The hands are much damaged, but the picture is a genuine example of this prolific painter's early work and shows very much the influence of Gerard David.

No. 943. Has been known as Dirk Bouts for a quarter of a century.

No. 774. Same remark as No. 943.

No. 1036. *Portrait of a man*. A particularly fine example of the Master of the *Death of the Virgin* and in perfect state. Middle and finest period of the master; compare with the well-known portrait in the v. Kaufmann collection in Berlin.

No. 264. Burgundian school, not Flemish.

No. 713. *Madonna and Child*, called 'Mostaert'; ascribed correctly by Hulin to Prévost of Mons in his essay on this master.

No. 708. *Madonna and Child*, called Flemish school, possibly by the Master of the Lucia legend.

No. 783. *Exhumation of St. Hubert*, called Flemish school; seems to be painted very much under the influence of the Maitre d'Oultremont, and was certainly painted by a man who had seen the Ouwater now in Berlin.

Yours truly,

F. W. LIPPMANN.

ENGLISH FURNITURE IN THE VICTORIA AND ALBERT MUSEUM

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—There are few positions in the world of art at the same time so honourable and so unenviable as that of buyer for a national collection. Criticism—even just criticism—is, from the very nature of the task, deplorably easy, particularly in such a case as the Victoria and Albert Museum, where the range is particularly wide. A man may have a general critical knowledge of fifty different branches of art, but it is impossible that he can specialize in more than a very few.

It is evident that the remedy does not lie in the construction of a governing body including recognized experts in each subject. It is at least doubtful if such a board, to which each man would be elected for the primary purpose of bringing forward the claims of his particular section, would succeed in actual practice; while the expense to the nation would be prohibitive, for but little would be left for purchasing. It would certainly be cheaper, and almost as certainly better, to minimize the number, and to look on such mistakes as may be made as a saving of national funds.

However easy it is, therefore, to object to certain acts or lines of conduct, it would be both difficult and dangerous to formulate a scheme for the improvement of the purchases at South Kensington, were it not that such an improvement has been effected elsewhere with conspicuous success.

The Victoria and Albert Museum is an institution of which we may well be proud. It was the first of its kind, and its importance is proved by the fact that it has been copied by other countries. When the idea was brought forward by the late Prince Consort, our domestic art, and, indeed, the domestic art of Europe, was in a very parlous condition. We have only to look at the repro-

ductions of the furniture, hangings, carpets, etc., of the 1851 Exhibition to realize how utterly hopeless was our state unless prompt measures were taken. Never, probably, in the whole history of art has the infinite capacity for taking pains in a wrong direction been so thoroughly exemplified.

The idea was brilliant, but progress was painfully slow. The South Kensington school formed itself on the then received methods of instruction as almost universally adopted. It is now, of course, admitted that for a student to spend six months on stippling-up a drawing from the antique is not the way to make an artist of any kind, and is much more likely to evolve a third-class painter than a first-class designer. But these were the faults of the time, which have long since been rectified, and we can now see appreciable results.

The fundamental intention was to improve design, and for that reason—it is well to admit it candidly—a museum was started which, at its inception, was simply an adjunct to the school. This at the time was only right and proper, but probably not even the most sanguine of its promoters could foresee its national importance. Nor could they be expected to fear that, by giving it the position of the one *national* museum for certain objects, there might come a time when the interests of the school might not be that of the museum.

It is impossible to find fault with the appointment of any of the long list of eminent artists who have served their country by devoting so much of their time to the management of the South Kensington School of Art. They both have been and are the best men of their time for the posts; and, if we can now see the faults of their system in the past, it is because the theory of art education has progressed, greatly by their endeavours. It is, to say the least, doubtful how far the qualities which go to the making of a great artist aid a man as a critic. Originality, for instance, without which no artist can be great, is a hindrance rather than a help. An individual tendency is the first necessity for an artist, while catholicity is the essence of true criticism; the combination of these two very opposite qualities, though not impossible, being excessively rare. The treatment of Whistler and other eminent artists by the Royal Academy shows how little the most cultured artistic judgment can be relied on for appreciating what lies beyond its own scope.

Such mistakes are not the result of trade malice, as many would have us believe, but the natural outcome of the severe training an artist must give himself. He may admire, as he invariably does, many different phases of art; but of necessity he has educated himself to see certain qualities more readily and with more pleasure than others.

If a national collection is to be complete, other considerations besides beauty or artistic excellence

must be borne in mind. An object, for instance, may have great historical importance without being by any means perfect. It may fill a gap in the history of design, or it may be the first, and, therefore, not the best of its kind. It may be a sudden departure from received fashion, a new treatment of an old style, or be interesting to the expert in many other ways; while, if judged solely on its merits, it might not seem to deserve a place in such a collection. In such cases it can scarcely be contended that an artistic training is even of use.

The chief risk we have run in thus combining our national collection with a school of design is the danger of its being partial and fragmentary. That this is no idle fear can be proved by the excessively small number of eighteenth-century English pieces of furniture, of which, including those now at Bethnal Green, there are only slightly over a hundred specimens, many of them by no means representative. It is harrowing to think of the money spent on Italian pieces—and these not of the best—at a time when superb examples of the Chippendale, Adam and Sheraton schools could be purchased for mere trifles. This is all the more astonishing when we think of the meritorious attempt made by the council to preserve the history of the English school of painting as shown in the work of our minor artists. When we remember that the intention of the school was not to teach painting, but to improve our domestic design, it is difficult to reconcile the inclusion of the one with the practical exclusion of the other. There are, certainly, several pieces of interest among the eighteenth-century furniture exhibits, but the collection is terribly disjointed; being, seemingly, brought together at random without sequence or purpose. It is more remarkable for what it does not than for what it does contain, and most of what there is is hidden away in the darkest possible places.

Our collection of French furniture, on the other hand, is said to be the best in Europe, and it is certainly as good as the English is poor. The greater part of it came to us in the Jones bequest, which was valued by Mr. Litchfield at £400,000, though now worth much more. Jones was a foundling and a parish apprentice, who by sheer energy and force of character raised himself to a high position in trade. That besides business faculty he had strong and instructed artistic taste is evident from his collection. He was, however, somewhat ahead of his time, and his magnificent gift did not meet with the reception it deserved. As a matter of fact, there was at one time quite a chance that it would be refused altogether.

Lord Leighton, then Sir Frederick, and William Morris were at that time on the council, and both were in favour of not accepting the bequest. Their argument was that they had been endeavouring to teach the students what they should

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do, and if this French collection was added to the museum their work would be thrown away. It is quite possible, and it is to be feared even probable, that, had there not been a particularly strong man at the head of the museum department, the nation would have been deprived of this most important and valuable gift; but that the idea of refusing it was seriously brought forward by two such eminent men in the artistic world sufficiently proves the danger of entrusting to artists matters which lie entirely beyond their sphere of thought and action. That the best available artists are chosen for these posts increases rather than diminishes the danger. A man with a European reputation can *afford* to adopt a course of action which would ruin another for life.

Terrible as such a mistake would have been, one cannot but admire the strength of mind and singleness of purpose which made it possible. The man who, in these days of huge money values, can look at a work of art without thought of pounds, shillings and pence is, even if mistaken in his judgment, subjectively on a high artistic plane, but he is not the kind of personality required for museum work.

That Leighton and Morris were absolutely honest in their opinions will be admitted by every one without argument, even if it were not proved by the gravity of the situation. What concerns us is not the character of the men, which is above all reproach, but the reasons which led them to arrive at such an alarming opinion.

It has been already admitted that the museum was intended to be an adjunct to the school, and perhaps even more should be conceded. As no alteration has been made in the governing body, it may, quite logically, be contended that the nation still regards the school as of primary importance. On the other hand, we have the fact that the museum, by the act of the nation as well as by purchases and bequests, has become much too wide in scope to be any longer considered as secondary to the school.

As has been proved by the South Kensington authorities, the requirements of a school museum are very different from those of a national. Only a very small proportion of the students educated

under the South Kensington system can be affected by the central museum, but the results in the provinces are just as manifest as in the parent school. It has, in fact, been found in actual practice that design can be taught by the use of casts, photographs, etc., just as well as by original pieces of great money value. Moreover, even at South Kensington, a systematic study of the museum does not enter into the curriculum. In any case, it is evident that, if the museum exists chiefly for the benefit of art students, and if such a collection is a necessity for their instruction, centralization must minimize the benefit to national art to such an extent as to render it practically useless. Yet only from the gravest necessity could a general dissemination of such a collection be advocated. As this necessity has, fortunately, not arisen, we are justified in considering the museum as chiefly national.

As things stand, however, the council who control the museum are appointed for certain definite purposes connected with art education, and, if they put art students first and the nation second, it is not their fault but the nation's. They are elected because of their eminence in some branch of practical art, and it is idle to blame them either because they consider their particular subjects of the greatest importance, or because they have not that all-round knowledge which can only exist where a lifetime has been spent in its acquisition.

The combination of art school and museum, of which South Kensington was the pioneer, was copied by continental nations, even while it was still in a more or less experimental stage, and neither they nor we seem to have had any idea of the enormous possibility of growth inherent in such an institution. The difficulties here mentioned, and many others, which will occur to any one but which it is not necessary to particularize, became more and more apparent as the scheme expanded, and the foreign museums have now governing bodies distinct from those of the schools, which has led to the most admirable results. If there is anything in the doctrine of division of labour it would surely be well to reconstruct the management of South Kensington on similar lines, as soon as circumstances permit. R. S. CLOUSTON.

❧ ART BOOKS OF THE MONTH ❧

METALWORK AND CERAMICS

GOLDSMITHS' AND SILVERSMITHS' WORK. By Nelson Dawson. Methuen. 25s. net.

RIGHTLY to estimate the value of this, the latest addition to the 'Connoisseurs' Library,' it is essential to bear in mind the limitations that the author has no doubt rightly placed upon himself in the treatment of the vast subject with which he has elected to deal. This is no art history of the

silver ware of all ages, but an attempt made by one who is himself no mean artist and craftsman to explain the grounds upon which the merits of an example of artistically wrought silver, or maybe gold, are to be estimated. Now Mr. Dawson has very decided opinions upon what is and what is not a treatment suitable for these metals. It, indeed, amounts to this: that the book is, in the first place, a protest against the application of silver—gold is of minor account,

and we shall say nothing more about it—to artistic purposes for which it is, in the author's estimation, from its nature unfit. One immediate result of this standpoint presents itself in the many gaps and omissions, which, indeed, would be of serious moment were the book to be regarded as a history of the silversmith's art. For example, the work of Cellini is only once casually referred to; the name of Jamnitzer is not even mentioned in the book. The fact is that the elaborate work of the great German silversmiths of the fifteenth and sixteenth centuries is for the most part *anathema* to Mr. Dawson. The ideal, on the other hand, of the author is the simple craftsman who, with hammer, punch, chisel and shears, will manipulate and bend a sheet of silver into a simple but beautiful form, and produce a cup or vase that is not only a direct expression of the maker's intention, but of which it is obvious that the result could not, from the artistic point of view, have been so satisfactorily attained had the vessel in question been executed in other material than silver—in bronze, for example, or in glass or porcelain.

What is especially of value in Mr. Dawson's analysis, as he takes up in turn examples of the work of ancient or modern silversmiths, is the light he incidentally throws upon the practical details of the craftsman's task. Indeed, one is led to regret that the author has not seen his way to devoting a preliminary chapter to the explanation of the technical processes involved in the manufacture of a silver chalice or other piece of plate. We know, for example, that there are special difficulties connected with the casting of silver—how are these overcome in actual practice? Mr. Dawson, by the way, appears almost to disallow the application of casting to the work of the silversmith, on the ground, above all, that the craftsman is here working mechanically from the design of another man. But at this point the author sounds a rather uncertain and hesitating note. So again, as regards the work of the ancients—in the high reliefs upon vessels from Hildesheim and Bosco Reale—the judgment of an expert as to the relative part played by the original mould on the one hand and the chisel or the hammer on the other would be of value to us. The classical authorities, Pliny and Martial and others, seem to speak of the reliefs on silver ware as a *toreutic* art. And here we may mention that we have searched in vain for the 'glossary of technical terms' to which the reader is referred on page 59.

Mr. Dawson tells us that he has purposely selected for description and analysis objects of simple and ordinary character, and it is the works of the English silversmiths of the seventeenth and eighteenth centuries that have provided him with most of his examples. He more than once contrasts the simple, direct and therefore generally

artistic aims and methods of these men with the more ambitious and overloaded work of the foreign, especially of the German, silversmiths. But was there not as much simple, domestic work produced abroad as with us? Only, such work has remained in the country of its production and has even there been thrown into the background by the size and number of the elaborate pieces produced for wealthy patrons and for guilds. In England there has been less occasion for such sumptuous work, and the English craftsmen have been rightly shy of turning their hands to figure subjects. Again, it is to some degree an open question how much of this 'English' silver is not really of Netherlandish origin—Flemish in earlier days, Dutch after the middle of the seventeenth century—or at least made by foreign workmen. Mr. Dawson himself in more than one instance raises this doubt.

To turn aside from the main issue, we really must protest against the vague use of the term Byzantine in more than one place in this book. Norman architecture is *not* nearly related to Byzantine, as stated on page 83. The 'cloisters' of S. Ambrogio at Milan are *not* surrounded by Byzantine arcades. So again of Celtic art—we can find no 'strong flavour of Celtic influence' in the Gloucester candlestick (on what ground is the pale bell-metal of this candlestick stated to be partly silver?). In all these cases we have to do with an art then sprung up among Germanic peoples under the influence of the Roman church.

When dates or weights and measures are referred to, the sober judgment that informs other parts of Mr. Dawson's text seems to fail him. According to a statement on pp. 86-87 the goldsmiths of Constantinople were no less than 272 years in carrying out the order given them by the Doge Orseolo for the manufacture of the Pala D'oro. Again, on p. 155 we are told of an early mediaeval paten of gold that weighed 30 pounds—but this was also used as an alms-dish! We can make nothing of the statements about carats and grains on p. 15.

The collotype prints by means of which Mr. Dawson illustrates his principles are on the whole well selected—that is, for the purpose in view, for they certainly are not representative of the silversmith's craft from a historical standpoint. The early chalice from Iceland, to which the place of honour is given—in this case, it would seem, a photographure—is as near perfection as such a thing can be. But surely Mr. Dawson is wrong in describing as an incense-boat the elaborate specimen of German fifteenth-century silver—the one example of its class in the book—given in fig. 37. This is no *navette* but a *nef*, a very different thing.

Nor must the many rough but often truly artistic drawings that are incorporated in the text of the book be passed over—they are presumably

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from the hand of the author. Finally we may call attention to fig. 124, an admirable example of Mr. Nelson Dawson's own work as a silversmith.
E. D.

THE KERAMIC GALLERY. By William Chaffers. Second edition. Revised and edited by H. M. Cundall, I.S.O., F.S.A. London: Gibbings and Co. 35s.

THE huge collection of marks and monograms on pottery and porcelain brought together by the late Mr. Chaffers has now reached a twelfth edition. As long ago as 1871 'it occurred to the author to issue a "pictorial supplement."' Of this latter production the present work is a second edition. This indeed may strike one as a strange inversion of the course usually followed by those who write on the ceramic arts. The study of marks now takes the place of honour. That of the wares themselves is relegated to a supplementary position.

Perhaps the most interesting thing in this new edition is the pointed way in which it brings before one the change that in the course of the forty years or so that have elapsed since the publication of the first edition has taken place in the tastes of the collector. The field of interest has been widened not only in a historical but still more in a geographical sense. The London sale-rooms and the shop windows of Bond Street bear evidence to the vastly increased interest now taken in the wares of the Nearer and Farther East. At the same time our knowledge of these wares has in the interval been revolutionized. It is quite otherwise with the pottery and porcelain of Europe. Here, though much has been added to our knowledge, there has been no fundamental change in the point of view. Now it is evident that some attempt has been made by the editor of this new edition to bring the work up to date, and this with comparative success in the part that deals with English and continental wares. In contrast to this, the account given of oriental porcelain is ludicrously deficient and inaccurate. Scarcely less so is the brief chapter on the faience of the Nearer East. Any attempt at the patching up of the old material could lead to no other result; in fact, the only course open to the editor would have been to re-write the whole of these chapters. On the authority of Stanislas Julien we are informed that 'the porcelain of China was first made about 185 B.C.' A typical specimen of the *famille verte* with black ground (circa 1700) is described as 'Early Ming.' A 'prunus' vase is ascribed to the same dynasty! Fifteen illustrations out of 560 are given to the porcelain of China, while as many as twenty-three examples of our Bow ware of the eighteenth century are reproduced. So much for the editor's sense of proportion! As for the faience of Persia, Damascus and Rhodes, as this

is generally wanting in 'marks and monograms,' there is naturally little to be said about it in a work of this class. It would have been better to have omitted this ware altogether.

We have perhaps taken the 'Keramic Gallery' too seriously. The book is profusely illustrated, and will no doubt be very popular with that class of collector whose wants it professes to supply.

E. D.

JOSIAH WEDGWOOD, MASTER POTTER. By A. H. Church, F.R.S. New and revised edition. London: Seeley and Co., Ltd. 1908. 16mo. Pp. 219, with 33 illustrations. 2s.

AN old friend comes to us in a new garb. The work of Prof. A. H. Church is already well known to collectors. Issued in this handy and elegant form, this excellent life of Josiah Wedgwood is now placed within the reach of a greater number of readers. No modification of importance has been introduced by the author; but never has it been suggested that his concise but comprehensive bibliography stood in want of alterations. Yet, one may notice that, whenever necessary, the account keeps up with our recent acquisition of knowledge. The author has not neglected, for instance, to mention the formation—at the Etruria works—of a special museum in which a mass of original documents and rare specimens has lately been gathered. This collection, which throws much light upon the lesser-known productions of the greatest of our English potters, deserves to be widely known.

PAINTERS AND PAINTING

EARLY FLEMISH MASTERS. Portfolio II. London: Chatto and Windus.

THE second portfolio of this series of colour-reproductions is as wonderful as its predecessor. Three of the five pictures which it contains are among the treasures of the Vienna Gallery—namely, *The Fall* by Hugo Van der Goes, Patinir's exquisite *Flight into Egypt*, and the miniature *Madonna and Child* attributed to Rogier van der Weyden. The brilliancy of colour and minute detail of these works would put a terrible strain upon any mechanical process of reproduction, but the plates before us seem absolute facsimiles, except, perhaps, that *The Fall* is just the least trifle hard in effect. The superb portrait by Bernard Van Orley at Dresden and the woman's portrait at Wörlitz are no less marvellous; indeed, no future development of colour printing can possibly do much better. To students they should be simply invaluable, and no museum or gallery that caters for students should fail to possess them.

Painters and Painting

AN ARTIST'S REMINISCENCES. By Walter Crane.
Methuen and Co. 18s. net.

THERE is a chapter in this book entitled 'Art and Socialism,' and this might well serve as a sub-title to the whole work. Mr. Crane's strong political feelings lead to the introduction of much that lies beyond our critical province, but we may say that, if a revolutionary in his ideals, the author has shown himself in practice kindly and temperate to an uncommon degree. The volume indicates that he must have kept a more complete diary than most busy men can do, even when they have not those exceptional calls on their energy that are demanded from the working artist. When autobiographies are written chiefly from memory, details may be at fault, but the general effect has a certain breadth and unity which is lacking when any large mass of documentary material exists. On the other hand, when a man's life has been spent among people who were of importance or influence in their day, documentary material is of the highest value, and those who still take an interest in the artistic movements of the latter half of the nineteenth century will find much to attract their attention in Mr. Crane's reminiscences. To those readers who do not care for the mass of personal gossip about things and people which the book contains, the most interesting section of it will probably be that which deals with such enterprises as the Grosvenor Gallery and the foundation of the Arts and Crafts Society. No one could tell better than Mr. Crane how that society rose on the ruins of a movement for the reform of the Royal Academy, and it is amusing to see how the arguments for that reform which have recently been put forward were put forward in almost exactly the same terms many years ago, and that the movement for reform failed, just as more recent attempts have failed, through the impossibility of getting artists to stand by one another unselfishly. Mr. Crane's account of his experiences as an art teacher, especially in connexion with South Kensington Museum, are also highly suggestive. The difficulties Mr. Crane had to face and the crises in which he was involved were not so grave as those through which Mr. Holman Hunt had to fight his way, and his book, in consequence, may have less permanent value than Mr. Hunt's remarkable Autobiography. Yet it is a record of the honest, straightforward career of a talented craftsman who has never relinquished his ideals and who may claim to have attained the summit of his profession without making a single enemy. The book is profusely illustrated with plates of Mr. Crane's principal pictures and numerous sketches in a lighter vein, and our chief regret in looking over its pages is that his work as a decorator and a designer is not more fully exhibited, for it is in this connexion, almost as much as in his books and pictures, that his name will go down to posterity.

ENGLISH SOCIETY OF THE EIGHTEENTH CENTURY
IN CONTEMPORARY ART. By Randall Davies,
F.S.A. Seeley and Co. 7s. net.

A VERY attractive book, which breaks new ground. We are apt to form our ideas of the eighteenth century, quite naturally, from its most generally accessible and popular painters, and half unconsciously imagine it as a period which opened with a society as vacuous, stiff and heavy as are the portraits of its leaders in the hands of Kneller and Hudson. Hogarth pictures for us another generation, gross and turbulent; then with Reynolds and Gainsborough comes a sudden change. Men become polished, courteous and stately, women become great ladies of a charm and refinement such as no ladies ever possessed before or have quite possessed since. Equal grace, accomplishment and virtue we may find in nineteenth-century portraits, but the possessors do not wear their charms with quite the same natural ease. At the last with Hoppner and Lawrence the century makes its bow in a flutter of ribbons, which prepares the way for the apparition of Beau Brummel. Mr. Davies suggests that the picture so formed is untrue, and seeks by diligent search for the less-known painters of the time to restore the missing equilibrium, and to show that from first to last the character of the century was more uniform than we commonly suspect. Marcellus Laroon, Highmore, Zoffany and many others are called as evidence to correct the impression produced by the more famous limners of the period, and the process unfolds a new field of British art of which few have any conception. Highmore, for example, is so good a portrait painter that he is usually confused with Hogarth, but his drawing of *The Enraged Husband* (p. 26) is a positive revelation. That such dainty grace, skill and wit should come out of the stodgy England of his time seems incredible. Mr. Randall Davies has fully justified his enthusiasm for these forgotten masters by the many delightful specimens of their work which he illustrates, and on this ground alone the book should be invaluable to admirers and collectors of eighteenth-century prints and drawings; but we must add, for the benefit of the general reader, that it is as pleasantly written as it is well produced.

JOHN DOWNMAN, A.R.A. By G. C. Williamson,
Litt.D. 'Connoisseur' extra number. 5s. net.

As might be expected, a biography of John Downman with numerous attractive pictures in colour and half-tone makes a very pretty book. Downman was not a great master, and the process of making a livelihood out of chalk drawings of fashionable ladies and gentlemen, with apparently any number of replicas of most of them, is not a process calculated to bring out the finest side of a man's talent. Nevertheless, Downman is a fresh and skilful artist who sometimes does work not

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unworthy of greater men, as in the drawing of *Mrs. Downman* on p. 20, which has the charm of a Gainsborough, while in the portrait of *Mr. Reid from Dublin*, on p. 25, his drawing attains almost to the grand realism of Ingres. The portrait in the British Museum, reproduced on p. 22, might perhaps have been accompanied with a word of caution. The profile and part of the background are Downman's work, but the utter incapacity of the body and arm as we now see them proves the intervention of a much less skilful hand. The *Perdita Robinson* too, on p. 17, with all its slickness of touch, is not in Downman's style: note, for instance, the treatment of the eye.

Dr. Williamson's biographical sketch was evidently made under difficulties. Very little indeed is known of Downman's personal history, and though the author assumes that he was married twice, the name of his first wife is unknown and that of the second conjectural. He has, however, had access to the Downman sketch-books in Mrs. Maitland's possession, and from them has been able to compile a list of portraits which, with the list of Downman's exhibited works in Mr. Graves's Academy catalogue, should be of considerable service to collectors. A word of warning might have been added as to Downman forgeries, since the Italian forger, whose name and hand are well known to students, is an uncommonly clever fellow.

GEORGE MORLAND. By G. C. Williamson.
George Bell and Sons. 7s. 6d. net.

DR. WILLIAMSON'S new book on George Morland is founded on the larger work which he issued in 1904, and which was reviewed in these columns in Vol. vi, p. 251. We may say at once that the present book is in many ways an improvement on the former one. It is more handy in size, more completely illustrated, and contains a considerable amount of useful additional matter. The catalogue of Morland's work which is printed as an appendix does not, of course, make any pretence at completeness; the fine example of Morland's art in the possession of Mr. Frank Sabin, for example, is not included. Nor can it be regarded as entirely accurate, since a mistake which was made in the previous catalogue is reproduced without correction. The mistake we refer to is that concerning the picture of *Rabbiting*, No. 1497 in the National Gallery. This is still described as unsigned and undated, although it bears in large and distinct letters, 'G. Morland, 1792.' We think, too, that fuller justice should have been done to the work of Thomas Hand. In many cases it is practically indistinguishable from that of Morland himself, and from Morland at his best. On the whole, however, the book takes its place quite fitly in Messrs. Bell's illustrated series, and will doubtless appeal to a large public, since Morland prints and pictures are so widely collected.

DANTE GABRIEL ROSSETTI. By F. G. Stephens.
Seeley and Co. Portfolio Miniature Series.
2s. net.

THE Portfolio Monographs formed a rather noteworthy little series at a date before everybody had become either a writer or a publisher of art books. As pioneers some of them have been noticeably useful to subsequent writers, and this is the case with the late Mr. Stephens's 'Rossetti.' Mr. Stephens, though he abandoned painting for the more crabbed art of criticism, was himself a 'Preraphaelite brother,' and his reminiscences of the early strenuous days of the 'Brotherhood' have a personal interest which is valuable. Their reprint in bijou form, with all the original illustrations reduced, should reawaken this interest, though it is perhaps a pity that one some could not have gone over the text and smoothed out its extraordinarily rugged and crumpled sentences. It seems to have been a specialty of the 'Brotherhood' to express themselves, as Christina Rossetti jokingly put it, 'in English dis-esteemed as Coptic.' H. C. M.

GIORGIONE. By Herbert F. Cook, M.A. G. Bell and Sons. 3s. 6d. net.

LEONARDO DA VINCI. By Edward MacCurdy, M.A. G. Bell and Sons. 3s. 6d. net.

MESSRS. BELL have wisely started the reissue of their well-known 'Great Artists' series with two of the most useful volumes contained in it. Mr. Cook's 'Giorgione,' for instance, is an excellent compendium of all that is known about that fascinating artist, and the tendency of criticism is now far more in Mr. Cook's favour than was the case when the first edition appeared some years ago. It is now recognized that to narrow down Giorgione's work to perhaps half a dozen pictures, as was done by an earlier generation of students, was an excess of caution. It is unlikely that all Mr. Cook's attributions will obtain general assent, especially where Titian and Giorgione seem to overlap—as in the *Pitti Concert* and the so-called *Ariosto* at Trafalgar Square, not to mention the *Gipsy Madonna*; yet criticism has already begun to recognize that the great majority of the works associated by Mr. Cook with Giorgione are far more closely connected with each other and with the pictures acknowledged to be his than was formerly thought to be possible. The reissue contains Mr. Cook's arguments in favour of putting forward the date of Titian's birth, and he certainly makes out a good case for his theories against the criticisms of Dr. Gronau. Some references in the footnotes (e.g. those on pp. 11, 48 and 60) should have been altered to suit the new edition: as they stand, they are incorrect.

Mr. MacCurdy's book was reviewed in these columns in July, 1904, so it is needless to say more of the reissue than that it is an excellent and scholarly work which, since Mr. Horne's annotated edition of Vasari's 'Life' seems to be no longer

obtainable, stands alone at present among modern English books on Leonardo.

CATALOGUES

THE fine illustrated catalogue (5 marks) of miniatures from the Royal Museum, Berlin, which are to be sold from November 5th–November 7th, at Rudolf Lepke's auction rooms, contains more than 170 reproductions, which should be useful to English collectors, since they cover certain phases of continental work that are not well known here. Among the most interesting specimens we may note those given to Hans Hofmann (36), School of Cranach

(45, 46), and Nicholas Maes (69). From Messrs. Van Oest of Brussels we have received the final edition of the catalogue of the Golden Fleece Exhibition at Bruges, a valuable record of a unique collection of works of art; from Messrs. Joseph Baer of Frankfurt a comprehensive catalogue (170 pp.) of books on architecture; and from Fritz Gurlitt of Berlin a catalogue of a collection of works by Géricault, which he is exhibiting. This catalogue has a preface by Dr. Meier Graefe, and three illustrations. Messrs. Gilhofer and Ranschburg of Vienna send a catalogue of the library of Count C. L. Metternich, to be sold on November 19th and following days.

RECENT ART PUBLICATIONS*

TOPOGRAPHICAL ANTIQUITIES

- NAVILLE (E.). The XIth dynasty temple at Deir-el-Bahari. Part I. With chapters by H. R. Hall and E. R. Ayrton. (12×10) London (Egypt Exploration Fund). Illustrated.
- DAVIS (T. M.). Excavations: Biban el Moluk. The tomb of Iouiya and Tounyon. (14×10) London (Constable), 42s. net. With notes and descriptions by G. Maspero and P. E. Newberry. Illustrations by H. Carter. 44 plates, some in colour.
- ORSI (P.). Gela, scavi del 1900-1905. (14×10) Rome (Hoepli), l. 110. 'Monumenti antichi' of the R. Accademia dei Lincei, Vol. XVII. With portfolio of 56 plates.
- BUDGE (E. A. Wallis). An account of the Roman antiquities preserved in the museum at Chesters, Northumberland, to which is added a series of chapters describing the excavations made by the late J. Clayton, Esq., at Cilurnum, Procolitia, Borcovicus, etc. Second edition, revised. (9×5) London (Gilbert & Rivington), 2s. 6d. Illustrated.
- NORMAN (F. M.). Berwick. Official guide to the fortifications, with explanatory diagrams. (9×5) Berwick-on-Tweed (Grieve), 6d. Illustrated.
- BADDELEY (W. St. C.). A Cotteswold manor: being the history of Painswick. (12×9) London (Kegan Paul). 19 plates.
- GAND. Guide illustré, publié sous les auspices de la Commission locale des monuments. 2^e édition. (9×6) Ghent (Vander Haeghen), 3 fr. Illustrated.

BIOGRAPHICAL WORKS AND MONOGRAPHS

- CRANE (W.). An artist's reminiscences. (9×5) London (Methuen), 18s. net. Illustrated.
- CHURCH (A. H.). Josiah Wedgwood, master potter. New and revised edition. (6×4) London (Seeley), 2s. net. 'Miniature Portfolio Monographs.'
- SUIDA (W.). Die Spätwerke des Bartolommeo Suardi genannt Bramantino. (16×11) Vienna (Tempsky), Leipzig (Freytag). 75 illustrations.

ARCHITECTURE

- SPIERS (R. P.). Examples of classic ornament from Greece and Rome. Drawn from the originals by L. Vulliamy, 1790-1871. With introductory and descriptive notes. (20×14) London (Batsford), 12s. 6d. net. 20 plates.
- BUMPUS (I. F.). The cathedrals and churches of northern Italy. (9×6) London (Laurie), 16s. net. 81 plates, 9 in colour.
- WORLEY (G.). The Temple Church, a description of the fabric and its contents, with a brief history of the Order of Knights Templars. (8×5) London (Bell), 1s. 6d. net. Illustrated.
- HESSDÖRFER (V. C.). Der Dom von Würzburg und seine Denkmäler. (8×5) Würzburg (Brauch), 1 m. 50. Illustrated.
- BRUN (J.). Die belgischen Jesuitenkirchen. Ein Beitrag zur Geschichte der Kampf zwischen Gotik und Renaissance. (10×6) Freiburg im Breisgau (Herder), 4 m. Illustrated.
- Documents d'art liégeois: petits édifices, croquis. (11×18) Liège (École Saint-Luc), 5 fr. Photo-lithographed reproductions of architectural drawings and sketches.

*Sizes (height×width) in inches.

PAINTING

- KEMMERICH (M.). Die frühmittelalterliche Porträtmalerei in Deutschland bis zur Mitte des XIII Jahrhunderts. (10×7) Munich (Callwey), 8 m. Illustrated.
- HEINS (A.). Une vue de Gand peinte par Hubert van Eyck. Essai d'identification de la vue de ville représentée sur le revers de deux volets du polyptique de l'Agneau mystique. Etude iconographique et topographique. (11×8) Ghent (Heins), 23 plates.
- ESCHERICH (M.). Die Schule von Köln. (10×7) Strassburg (Heitz), 6 m.
- PHYTHIAN (J. E.). City of Manchester Art Gallery. Handbook of the permanent collection of paintings. (10×7) Manchester, London (Sherratt & Hughes), 1s. net. Illustrated.

ENGRAVING

- LEIDINGER (G.). Einzel-Holzschnitte des fünfzehnten Jahrhunderts in der Kgl. Hof- und Staatsbibliothek, München. Vol. I. (14×11) Strassburg (Heitz), 80 m. 47 facsimiles, mostly in colour.
- SILLIB (R.). Holz- und Metallschnitte aus der grossh. Universitäts-Bibliothek, Heidelberg. (14×11) Strassburg (Heitz), 30 m. 13 facsimiles, 8 in colour.
- BRINCKMANN (A.). Die praktische Bedeutung der Ornamentstiche für die deutsche Renaissance. (10×7) Strassburg (Heitz), 10 m. 25 plates.
- OVERVOORDE (J. C.). Catalogus van de prentverzameling der gemeente Leiden. 3 vols. (10×6) Leiden (Taconis).
- GARIAZZO (P. A.). La stampa incisa. Trattato dell' arte d'incidere al bulino, all' acquaforte, all' acquatinta, alla maniera nera e di intagliare in nero. Prefazione di L. Bistolfi. Turin (Lattes), l. 5. 27 plates.

CERAMICS

- CHAFFERS (W.). The Ceramic Gallery. Second edition, revised and edited by H. M. Cundall. (10×6) London (Gibbings), New York (C. Scribner's Sons), 35s. net. With 100 additional illustrations, 5 in colour.
- CRISP (F. A.). Armorial China, a catalogue of Chinese porcelain with coats of arms, in the possession of F. A. Crisp. (13×10) London (privately printed), 42s. subscription price. 12 plates.
- HEUSER (E.). Pfälzisches Porzellan des achtzehnten Jahrhunderts. (9×6) Speier (Witter), 3 plates.

MISCELLANEOUS

- GRISAR (H.). Il Sancta Sanctorum ed il suo tesoro sacro. Scoperte e studii dell' autore nella Capella palatina lateranense del medio evo. (10×7) Rome ('Civiltà Cattolica'), 10 l. Illustrated.
- VERNIER (E.). La bijouterie et la joaillerie égyptiennes. (15×11) Cairo (Memoirs of the 'Institut français d'archéologie orientale,' Vol. II). 24 phototype plates.
- SCHUETTE (M.). Schwäbische Schnitzaltäre. (10×7) Strassburg (Heitz), 25 m. 81 plates in portfolio.
- HAHR (A.). Taflor och skulpturer i Uppsala universitetshus [catalogue]. (8×5) Upsala (Almqvist & Wiksell), 75 öre.

Recent Art Publications

- LABÒ (M.). *La Mostra di antica arte umbra*, 1907. (12×9) Turin (Grafica editrice politecnica), l. 2, 50. A summary of the exhibition. 55 pp., illustrated.
- BERTHELÉ (J.). *Mélanges. Epigraphie gallo-romaine, sculpture et architecture médiévales, campanographie ancienne et moderne*. (9×6) Montpellier (Valat). 600 pp., illustrated.
- Studien aus Kunst und Geschichte Friedrich Schneider zum siebenzigsten Geburtstage gewidmet von seinen Freunden und Verehrern. (13×8) Freiburg im Breisgau (Herder), 50 m. 44 plates.
- Documents d'art liégeois: croquis de ferronnerie. (11×18) Liège (Ecole Saint-Luc), 3 fr. 50. 16 photo-lithographs.
- CANDEE (H. C.). *Decorative styles and periods in the home*. (9×6) London (Hodder & Stoughton), 8s. 6d.
- DAVIES (R.). *English society of the eighteenth century in contemporary art*. (11×7) London (Seeley), 7s. net. 'Portfolio Monograph,' illustrated.

BOOKS RECEIVED

- MADONNA DI VICO. By L. Melano Rossi. Macmillan & Co., Ltd. 21s. net.
- JOHN DOWNMAN, A.R.A. By Dr. Williamson. Otto, Ltd. 5s.
- TREES IN NATURE, MYTH AND ART. By J. Ernest Phythian. Methuen & Co. 6s.
- THE KERAMIC GALLERY. By William Chaffers. Gibbings & Co. 35s. net.
- GEORGE MORLAND. By George C. Williamson, Litt. D. George Bell & Sons. 7s. 6d. net.
- RUBENS. By Hope Rea. George Bell & Sons. 1s. net.
- DIE PLASTIK SIENAS IM QUATTROCENTO. By Paul Schubring. Grote'sche Verlagsbuchhandlung. Paper 6 marks. Bound 10 marks.
- MICHELANGELO UND DIE SIXTINISCHE KAPELLE. By Martin Spahn. Grote'sche Verlagsbuchhandlung. Paper 6 marks. Bound 10 marks.
- A BACHELOR GIRL IN BURMA. By G. E. Mitton. A. & C. Black. 6s. net.
- THE COLLECTOR'S MANUAL. By N. Hudson Moore. Chapman & Hall, Ltd. 25s. net.
- CAMBRIDGE. By J. W. Clark, M.A. Seeley & Co., Ltd. 6s.
- ENGLISH SOCIETY OF THE EIGHTEENTH CENTURY IN CONTEMPORARY ART. By Randall Davies, F.S.A. Seeley & Co., Ltd. 7s. net.

- ARMORIAL CHINA. By Fred A. Crisp. Grove Park Press. 2 guineas.
- NIEDERLÄNDISCHE GEMÄLDE AUS DER SAMMLUNG DES HERRN ALEXANDER TRITSCH IN WIEN. By Gustav Glück. Gesellschaft für Vervielfältigende Kunst. 60 Marks.
- VELAZQUEZ. By S. L. Bensusan. T. C. & E. C. Jack. 1s. 6d. net.
- TURNER. By Lewis Hind. T. C. & E. C. Jack. 1s. 6d. net.
- ROMNEY. By Lewis Hind. T. C. & E. C. Jack. 1s. 6d. net.
- REYNOLDS. By S. L. Bensusan. T. C. & E. C. Jack. 1s. 6d. net.
- CONSTABLE. By Herbert W. Tompkins. Methuen & Co. 2s. 6d. net.
- OF THE IMITATION OF CHRIST. By Thomas à Kempis. Seeley & Co., Ltd. 6s. net.
- FANCY AND HUMOUR OF CHARLES LAMB. Selected and arranged by George Sampson. Seeley & Co., Ltd. 1s. 6d. net.
- WIT AND IMAGINATION OF BENJAMIN DISRAELI. Selected and arranged by George Sampson. Seeley & Co., Ltd. 1s. 6d. net.
- VIGNETTES FROM OLIVER GOLDSMITH. Selected and arranged by George Sampson. Seeley & Co., Ltd. 1s. 6d. net.
- THE SLADE, MDCCCXCIII-MCMVII. E. Grant Richards. 6s. net.
- THIRTY OLD-TIME NURSERY SONGS. By Joseph Moorat and Paul Woodroffe. T. C. & E. C. Jack. 5s. net.

MAGAZINES

- Badminton. Nineteenth Century and After. Craftsman. Contemporary Review. Fortnightly Review. Art Journal. National Review. Fine Art Trade Journal. Review of Reviews. Edinburgh Review. Studio. Quarterly Review. La Chronique des Arts et de la Curiosité. Gazette des Beaux-Arts. La Rassegna Nazionale (Florence). Onze Kunst (Amsterdam). Kokka (Tokio).

CATALOGUES, REPORTS AND PAMPHLETS

- The Widening Refinement in Rheims Cathedral, by W. H. Goodyear, M.A. Öffentliche Kunstsammlung in Basel, LIX Jahres-Bericht. Auktions-Katalog der Bibliothek des Staatskanzlers Fürsten Clemens Lothar Metternich. Bulletin of the Pennsylvania Museum (Philadelphia). Miniatures aus dem Bestande der königlichen Museen zu Berlin (Rudolph Lepke's Auction). Architektur. Lagerkatalog 551 (Joseph Baer & Co., Frankfurt a. Main). Schriften von Franz Xaver Kraus. Lagerkatalog 543 (Joseph Baer & Co.) Milton's famous passage on Books (S. Wellwood, 1s. net).

ART IN GERMANY



ABOUT twenty years ago a first convention of art historians was held, and since then the meetings have recurred almost biennially. Although the institution was an international one, the preponderance lay with the German-speaking contingent, and the majority of the meetings took place in German towns. Many important departures owe their existence to an impetus given by some of the earlier meetings; for instance, the rigidly scientific magazine the 'Repertorium für Kunstwissenschaft,' the opening of the Kunsthistorische Institut at Florence, whose studies of Italian Renaissance art have been pursued under the guidance of Professor Brockhaus, and the publications in collotype form of many monuments that were of scientific rather than aesthetic value, and thus suffered neglect at the hands of ordinary publishers because they did not promise pecuniary returns.

Latterly, however, nothing of importance had been transacted at these conventions, and when the eighth was called for last year at Strassburg,

the disinclination to attend was so general that it had to be declared off. The matter was taken up by fresh hands thereupon, and a new, comprehensive and important programme was elaborated. Art historians were to be called together to meet at Dresden, but owing to some difficulties this plan could not be realized, and thus, finally, the eighth convention took place during the fourth week of September at Darmstadt. It was not the same more or less pleasant but altogether unfruitful affair as the function had lately become. Some of the projects that the arrangers this year were going to lay before the conventions were: a new periodical that was to publish scientific articles only (excluding all popular essays), upon terms which were not as lamentably low as those of the 'Repertorium' are; a comprehensive bibliography of books and articles on art; the publication of inaccessible paintings, etc.

The rather startling announcement of a new society, the foundation of which is imminent, and which is going to pursue almost identically the same ends as those just mentioned, has broken in somewhat rudely upon the convention at Darmstadt. This society is to be incorporated in

October or November of the present year, as the 'Deutscher Verein für Kunstwissenschaft'; its heart and soul is Generaldirektor Bode of Berlin, and it appears to have the support of the Prussian or perhaps even of the Imperial Government to back it up. This is, by the way, but one more sign of the fact that is gradually dawning upon us, namely, that for the next generation Berlin, as regards social, political and intellectual life, will be as tantamount to Germany as London is already now to England, or Paris to France.

The new society is going to publish completely the 'Monumenta Artis Germaniae.' It will issue a fine magazine, possibly engulfing the 'Repertorium' or the 'Preussische Jahrbücher,' possibly starting a rival to these; and it will publish a bibliography, taking up, it is to be hoped, the late Jellinck's splendid labours, which, if ably continued, allow of no rival.

In how far the Kunsthistorische Congress as a distinct corporation will blend with the new society, or supplement its work, cannot appear before detailed and authentic programmes have been published. But it seems to me that there are still some features to which it could turn its attention, and which no one appears to have thought of as yet.

All professions and the members of the most various stations of life have united into bodies, in order to be able to fight the battle of life better than single individuals can fight it. Why should such a union not be feasible as regards art historians? That it is sorely needed is beyond doubt. It happens daily that the results of serious labour and profound research have to be surrendered to publishers for a ridiculous pittance; a union could help to prevent abuses of this kind. It happens often enough that some good authors are thoughtless or selfish enough to undermine the rates of payment by giving away their work simply because they themselves happen to be rich and do not need any remuneration for their labours. This could be rendered impossible by the intervention of a union. It happens that editors tamper with a man's manuscript and change it without his knowledge, or even against his will, although he signs it in full, and therefore he alone is held responsible by the reader for what is published. A union could make short work of such malpractices.

But, besides following up the interests of its members, there is more for such a union to compass. With us it is not only the military that has its code of honour and propriety; the bar has it too, and so have the medical faculty and the trade. The only 'caste,' if I may so call it, which seems utterly destitute of a notion that such a thing as a code of honour might and should exist seems to be our own. It is only with shame that any of us can peruse the pages of our art magazines and see the scandalous personal attacks of one

colleague upon another that abound there under the guise of 'criticisms.' It is not without cause that so many members of other literary professions look down upon us contemptuously. A society of art historians properly planned and conducted would secure at once every man of any standing in our branch as a member, and the by-laws could easily compel each member to treat an opponent with courtesy, however widely one may be compelled to differ with him on debatable points, upon pain of public exclusion from the society.

The Monthly 'Bulletin' of the Museum of Fine Arts at Boston began publication in 1903. How useful and welcome an institution it is appears from the number of imitations that have arisen, among them the 'Bulletin' of the Metropolitan at New York. The latest periodical of this kind is the one at Berlin which has commenced publication in October of this year. Heretofore the directors of all the public art museums at Berlin rendered a brief, one may almost say scant, account of their principal accessions, four times a year, on the first few pages of the 'Jahrbücher der preussischen Kunstsammlungen.' These accounts will be discontinued, and the new 'Bulletin,' which in format and general get-up resembles the Boston prototype, except for its paper cover, will describe for the general public all new acquisitions of interest, giving an account of their origin, manner of accession and value, illustrating the principal ones by means of small half-tone blocks.

One point of difference between Boston and Berlin as regards the 'Bulletin' is that whereas Berlin demands five shillings annual subscription, Boston disseminates its 'Bulletin' gratis, thus keeping old friends in touch with its development and enlisting new ones. I believe the latter plan is an admirable one, which Berlin should hasten to adopt. Much fuss is made nowadays in Germany with endeavours to spread art among the millions. My experience, and the experience of numerous colleagues, has been that all this is pretty much a case of Love's Labour's Lost. Art cannot be turned into a popular pastime, and it can never appeal to the multitude in the way that music, literature, science or politics can be made to do. It requires more devotion and makes a greater call upon a man's time and powers than any of these, before the least bit of intelligent appreciation can take place. The 'man of the people' lacks this extra time, but the members of the upper ten-thousand, or perhaps even hundred-thousand, have it, and it is to them that we ought to direct our attention much more than has been done heretofore, and to them rather than to the million. Such 'Bulletins' are a splendid medium to engage the attention of this class; they can work wonders there. They should be given the best of opportunities, which go hand in hand with a large, gratis circulation.

It is with an intense feeling of satisfaction that

Art in Germany

one chronicles the completion of a masterpiece such as the new set of pen-and-ink drawings by Max Klinger, entitled *Epithalamia*. Many years ago they were conceived and commenced as illustrations to a grand edition de luxe of Apuleius's immortal fable about Cupid and Psyche. While at work upon them, the artist gradually shifted from a style of illustration that elucidates passages of the text to the higher one which accompanies the text in the shape of original designs breathing the same spirit as the words, though not clinging to the details of their story. Klinger's drawings incorporated the elements of Greek art, Greek culture and Greek poetry that have grown upon us as an almost unattainable ideal.

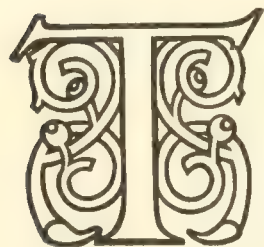
The work was never finished in its original form. After eleven beautiful designs had been completed, other interests and other work crowded in upon Klinger to such a degree that he was compelled to lay the task aside as a torso. After a

long interval he took it up again a few years ago, and completed it by the addition of four further drawings. It was, of course, impossible to produce an exact counterpart of what he had done about twenty years ago, yet it is surprising how well most of the new work harmonizes with the old.

Klinger, like the heroes of the Renaissance, is many-sided: his paintings have startled people most; his sculptures have, perhaps, *compelled* admiration most, and his etchings are the foundation of his fame. Yet I doubt whether all of these really give us the very best of the master's genius. In none of these phases of his work does so keen an appreciation of the beauty of his materials appear as that which fascinates us when he works pen in hand. The Cupid and Psyche designs form the very apex of his pen-and-ink draughtsmanship, and their completion and publication enrich modern German art by the addition of one of its brightest gems.

H. W. S.

ART IN FRANCE



HE exhibition of the Italian 'divisionists' closed on October 15, and the Autumn Salon on October 22. The former contained a certain amount of fairly interesting work, but it showed that Italian painting is still to far too great an extent a corrupt following of the French impressionist school. The Autumn Salon was much what it always is, perhaps more so; the retrospective exhibition of Cézanne was the most interesting part of it. M. Rodin was to have sent 300 sketches, mostly of various types of ballet dancers, but, by some misunderstanding, they did not arrive in time, and they have been shown at the galleries of Messrs. Bernheim Jeune and Fils, in the rue Richemont.

My anticipation of last month that the *chasse* of Ambazac would never be discovered has happily proved to be mistaken. The whole story is by now well known in England, and it is unnecessary to repeat it. The hero of it, M. Thomas, seems to be a communicative person; whether he is really responsible for the large number of robberies from churches which he claims to have committed is not as yet certain, but his operations have undoubtedly been conducted on an extensive scale. It is quite certain that he has not acted alone; he must have been supplied with money by others; he has, in fact, already implicated several well-known Paris dealers, and has named four or five *curés* as being concerned in his thefts, though not in that at Ambazac. It would, of course, be very rash to assume, without corroborative evidence, that all the persons charged by Thomas are guilty, but it is said that further arrests are impending.

Naturally, these sensational revelations have confirmed the decision of the Government to introduce a measure for dealing with works of art in churches, which I announced last month, and the decision has now been made public by M. Briand. From the semi-official statement which has been communicated to the press it would seem that works of art will be transferred from churches to museums only in cases where it is considered that they are not in safe custody. There will be provisions in the measure for preventing the exportation of any work of art that has been in a cathedral or church, and it is likely to prove an effective remedy for the present deplorable state of affairs. Thomas himself has declared that the famous 'dove' or hanging pyx of Laguenne, which he stole, turned out to be a modern copy which had been substituted for the original. The substitution may have taken place some years ago, and there is too much reason to believe that the ecclesiastical authorities cannot have been strangers to it. It is certainly high time that stringent measures were taken to prevent France from being denuded of the remnant of the treasures with which her churches were once filled.

The movement in favour of charging a fee for admission to the Louvre has been a failure, as might have been expected, and we hear no more of this absurd proposal. M. Arsène Alexandre corrected in the 'Figaro' the inaccurate statements made about the practice in other countries in this regard, to which I referred last month. Barriers have been erected in the Louvre and a great many more pictures have been placed under glass, a change which may conduce to their safety but which is far from being an improvement from the point of view of the visitor.



THE CANNON ROCK, BY WINSLOW HOMER
IN THE METROPOLITAN MUSEUM, NEW YORK



THE SEARCHLIGHT, HARBOUR ENTRANCE, SANTIAGO DE CUBA, BY WINSLOW HOMER
IN THE METROPOLITAN MUSEUM, NEW YORK



THE GULF STREAM, BY WINSLOW HOMER
IN THE METROPOLITAN MUSEUM, NEW YORK

We shall not have many exhibitions of importance this side of Christmas; at the Grand Palais automobiles will take the place of pictures, and the smaller exhibitions of importance mostly begin in January. But the 'Société de Gravure en Couleurs' has just opened its fourth annual exhibition at the Galeries Georges Petit, and the International Society will hold an exhibition at the same galleries in December.

The ancient church of S. Peter on the height of Montmartre, where it is overshadowed by the hideous modern erection dedicated to the Sacred

Heart, is about to be re-opened for public worship after having been restored by the well-known architect, M. Sauvageot, at the expense of the State. The original part of the church, which is the oldest in Paris, dates from the twelfth century, and tradition has it that two of the pillars of the apse were part of a temple of Mars which originally occupied the same site. Tradition in this case is not more trustworthy than it usually is; nevertheless the church is a monument of great interest, and it is to be hoped that its restoration has been duly conservative.
R. E. D.

ART IN AMERICA

THREE PICTURES BY WINSLOW HOMER IN THE METROPOLITAN MUSEUM

UNDER its new management, the Metropolitan Museum is beginning to take seriously what is surely one of the functions of an American museum, the formation of an adequate collection of works by American artists. No one would have such a museum lose any opportunity of extending its collections of the art of the past, but it is only recently that the Metropolitan has begun to perceive that its special opportunity is that of collecting the best American art of to-day, and that there is much contemporary art in America worth collecting. The gift of Mr. Hearn is an admirable beginning in this direction, but even more encouraging is the purchase by the museum, on the recommendation of the jury of the National Academy of Design, of Winslow Homer's *Gulf Stream*. Such co-operation between the body of professional artists and the officials of the museum marks a welcome change since the not distant time when a picture by the late Theodore Robinson, offered to the museum as a gift by his estate and chosen by members of the Society of American Artists, was refused by the directors of that institution.¹

There were already two pictures by Mr. Homer in the Hearn gift, so that that artist is now as adequately represented in the museum as so varied and original a talent could be by a limited number of works. Almost every picture by him is a fresh creation, and only an acquaintance with a very large number of his productions can give the measure of his power. It is eminently fitting that his should have been the first American picture purchased by the Wolf fund, for if he be not the greatest of American painters, as many think him, he is, at any rate, the most wholly native in his accent—the one who owes least to foreign example or foreign training.

Born in 1836, Winslow Homer served in the

Civil War, and his first efforts in art were illustrations of incidents in camp life, or character studies of the newly freed negroes, which were published in 'Harper's Weekly.' Of such subjects, also, were his earliest paintings, but he soon began to attempt other phases of the life about him. The first picture of his which the present writer ever saw was called *Crack the Whip*, and represented the classic 'little red schoolhouse,' with a company of country boys playing the game which gives the work its title. It was painted in a somewhat old-fashioned method, with a warm undertone pervading the shadows, but showed, even then, his characteristic sense of movement and freshness of observation. The boys were real boys, playing with all their might, and the sunlight was real, hard, glittering sunlight, in spite of the reddish tone of the picture. This was before the beginning of what is known as 'the new movement' in American art, the fruit of training in Munich or Parisian studios. Since then the hot shadows have disappeared from Homer's work, but it is difficult to see any other evidence that he has been affected by any painting but his own. Save for a trip to England, when he painted English fisher folk and chalk cliffs, his subjects have remained purely American, and he has given us whole series of pictures of things which, apparently, no one else had seen—which, certainly, no one else had rendered. The life of the hunters and guides of the Adirondacks and that of the New England fishermen on 'The Banks' have furnished the matter for two of these series; voyages to the West Indies have brought forth many vigorous water colours as well as two of the paintings in oil in the Metropolitan; his later years have been largely passed upon the Maine coast and have seen the production of those powerful marines by which he is, perhaps, best known to the collectors. His range also includes animal pieces as vigorously conceived as *The Fox Hunter* of the Pennsylvania Academy—crows chasing a limping fox over heavy snow.

The art of Winslow Homer is particularly difficult to describe to those who have not seen it,

¹ This picture, *Port Ben, Delaware and Hudson Canal*, requested by the directors of the Pennsylvania Academy of the Fine Arts, belongs to its permanent collection.

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because it seems to be, although of course it is not, almost independent of technical methods and of technical accomplishment. He strikes one as a natural force rather than as a trained artist—as if he had only to see, not to worry over the use of his materials. His handling is forthright and almost brutal, yet in its ruggedness and lack of amenity there is great subtlety of values. His draughtsmanship is the reverse of academic, but is marked by an extraordinary sense of bulk and weight and movement. He is hardly a colourist, and his work tends, at times, to reduce itself almost to black-and-white, yet he is capable of astonishing fullness and force of colouring. His design is so original and, often, so informal that it might be cited by those who decry composition as useless or non-existent, yet a mastery of design is perhaps his most striking endowment. Every major work of his has a new and interesting pattern, as perfect in its intrinsic quality of balanced space and line as in its expressiveness of the artist's mood or of the mood of nature which inspired it. There is nothing daintily aesthetic about this art, and it is not calculated for the drawing-room. Homer's pictures can hardly have too much light or too much distance, while this robustness need fear no rivalry, and they are therefore particularly at home in a great gallery.

The Cannon Rock is one of Homer's marines from the Maine coast. The moment chosen here is that of the recoil of the broken wave, and if it does not give quite the overwhelming sense of weight that Homer can convey, as no other painter has done, in his pictures of breaking waves, there is yet a vast and dangerous bulk in the sullenly gathering water and great truth of observation in the steady, sweeping onset of the second wave, which will be thundering about us in another moment.

The Searchlight, Harbour Entrance, Santiago de Cuba is one of those odd pieces of observation that no one but Homer would have made—apparently a simple and almost bald representation of ordinary enough facts, yet with a strange impressiveness that the reproduction does not altogether render. A great part of its effectiveness is in its grey, moonlight tone, very accurately and perfectly rendered with the utmost directness of method.

The Gulf Stream is not without certain obvious faults; the tubby boat has been objected to by experts in marine architecture, and the figure of the negro is by no means faultless in its draughtsmanship, while there is a certain hardness of manner in the painting of the whole canvas. But these things scarcely obscure the dramatic force of the composition, which renders it one of the most powerful pictures Homer ever painted. Nor is it merely a piece of illustration. Its admirable mastery of design, and the consequent perfection with which it renders the helpless sliding of the boat

into the trough of the sea, should be obvious in the photograph. There is not an inch of any of the innumerable lines of the magnificent wave drawing that does not play its part in a symphony of line. What the reproduction cannot render is the superb depth and quality of the blue of the water, or such wonderful passages of sheer painting as the distance, with the ship driving by under full sail, or the dash of spray from the tail of the nearest shark.

Such is the representation in our greatest museum of our most original painter. One might wish that it included at least one work of more exclusive figure interest, or one picture dealing with mountain or forest as these deal with the sea. One thinks of such a rendering of morning on the mountain tops as *The Adirondack Guides*, of such figure pieces as *Eight Bells*, or *All's Well*, or *The Undertow*, of more than one picture of crashing surf by daylight or by moonlight. One wants twenty pictures rather than three; but in these three pictures, at least one of which is one of his masterpieces, we have enough to give the world assurance of a man.

KENYON COX.

THE MUNICIPAL ART COMMISSION OF NEW YORK CITY

THE development of our public taste in matters artistic has followed the material development of the nation's resources. In the shirt-sleeves strata of our civilization, the general aesthetic level of the community may be exemplified by Mrs. Trollope's experience in 1830, at the door of the gallery of casts from the antique in the Philadelphia Academy, the old woman guardian whispering her to come in and see them while there were no men around. The conception of an official Municipal Art Commission, invested with power to preserve the city of New York from flagrant violations of good taste in its public monuments and works of art, belongs solely to our day. Some ten or fifteen years ago there began to manifest itself in the public mind a conviction that the time had arrived to establish in civic affairs a standard in matters artistic, as well as in those purely practical and commercial, transportation, sanitation, lighting, policing, etc. This novel departure was, in a measure, due to the activities of the artists, mural painters and sculptors, who had begun to realize the opportunities offered in municipal buildings, and trained architects, educated abroad, who were encouraging the practice of establishing competitions for all important public buildings so that the best design might win. From the beginning it was felt that the body entrusted with such discretionary authority should be neither political in character nor created by popular election, but that it should consist of a proportion of men of character and culture, and of those sustaining

official positions of dignity, together with eminent professional artists. The first step was taken in 1896, when a law was passed by the Legislature of the State of New York providing that no statue, piece of sculpture or any other work of art should be placed on city property except with the approval of the Mayor, the President of the Board of Aldermen, the President of the National Sculpture Society and the President of the Municipal Art Society, the opposition of any one of these four to prevent its acceptance. A rare opportunity to enlarge upon this first step presented itself later, when the charter of the new city, 'Greater New York,' was being prepared. This instrument was made to provide for an official body of artists and laymen, with legal authority to enforce its decisions, which should exercise a strict censorship in municipal architecture, painting and sculpture. It was in January, 1898, that the Mayor named the first Art Commission of New York City and of the United States. In this new field the provisions of the charter have worked so smoothly and efficiently that in other cities to which this reform movement has spread the details of the organization of the Commission have been copied. The first members of the Commission had grave doubts concerning its perpetuity; it was confidently predicted that the politicians and the city officials would have none of it. Many of these latter did not love it—and some, it is suspected, do not still—but they have recognized that it relieves them of a great deal of troublesome responsibility, and they have given it, in general, their support.

As the Mayor of New York, who was to appoint the Commissioners, could not be expected to have sufficient personal knowledge upon which to select the professional members, it was provided that they should be chosen from a list presented to him by some central representative society in these professions. Such an organization was at hand in the Fine Arts Federation, an incorporated body composed of delegates from all the important art societies of New York. The Federation—on which the responsibility for the character and influence of the professional members of the Commission thus originally rests—presents the Mayor with a list of no fewer than three times the number of such members to be appointed. The four *ex officio* members are: 1. The Mayor of the City of New York; 2. The President of the Metropolitan Museum of Art; 3. The President of the New York Public Library; 4. The President of the Brooklyn Institute of Arts and Sciences. The other six members include three artists—one architect, one painter, and one sculptor—and three laymen. It is expressly provided that none of the laymen shall be a painter, sculptor or architect, or member of any profession in the fine arts.

All 'works of art' which are or shall become by purchase, gift or otherwise the property of the city of New York fall within its jurisdiction. This includes pretty much everything within the domains of architecture, sculpture and painting. The city cannot acquire title in any such work, or suffer it to be erected or placed in, on, abutting on, or projecting over, any street, avenue, public place, public building, etc., etc., until it, or a design of the same, shall have been submitted to, and approved by, the Commission. Neither can any such work now in the possession of the city be removed, re-located, or altered in any way, without the approval of the Commission, except in certain special cases of emergency. Due respect for its decisions is secured by the proviso that any payments by the municipality for works which have not received the official approval of the Commission are illegal. This of course does not apply when the funds have been raised by private subscriptions; and if—as has occasionally happened, especially in the earlier days—the drinking fountain or the electrolier has been actually set up without consulting this body, it finds itself without funds and without police powers to remove it. By an act of the Legislature passed in 1901 all public structures to be erected or contracted for at an expense exceeding a million dollars are placed under the jurisdiction of the Commission; and the law of the preceding year authorizing all cities of the first or the second class to expend certain sums annually in the purchase of works of art executed in the United States and by citizens of the United States placed such disbursements under the charge of the Art Commissions of such cities. If a city had no Art Commission, it was authorized to appoint one immediately. Such Commissions may include women, 'but shall not include more than a bare majority of persons selected from any one political party.' For cities of the first class this annual appropriation is not to exceed \$50,000, and, so far as Greater New York is concerned, it has never been made. The Commission, and other bodies, have made numerous appeals, but the civic authorities justify themselves by calling attention to the fact that the city expends much more than this sum every year for works of art, under various headings—as in the case of the decoration of the new Hall of Records.

Though at first without a home, an assured income, or a systematized method of working, the Commission promptly took up the problems presented to it. The first work of art that came before it was Bartholdi's bronze group of Washington and Lafayette, similar to the one presented to the city of Paris by Mr. Pulitzer, and this was accepted by the Commission. In the following year it was enabled to present the doubters with an effective object-lesson justifying its existence by providing for the removal of the extraordinary

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equestrian statue of General Bolivar, by a Venezuelan sculptor, which had so long excited the wonder of visitors to Central Park. The usual difficulties attending the refusal of a costly and important monumental work, especially when it is presented in a practically completed condition, are intensified in the case of those foreign works subscribed for and enthusiastically endorsed by committees of patriotic German-American or Italian-American citizens, and in two or three cases, like that of the Heine monument relegated to the Bronx, or, more recently, that of the Verdi monument, the Commission has been suspected of not having been able entirely to subordinate questions of international comity to purely artistic considerations. In domestic matters the wishes of the Commission have not always been carried out. The opening up of the Astor Place by the excavations for the subway was considered to be a good opportunity for the removal of the statue of Representative S. S. Cox, erected some years ago by subscription of the letter-carriers, whose cause he had advocated in Congress. The proposition to remove it to some out-of-the-way square was, however, not carried out, owing—according to popular report—to the weakening of the civic authorities before the organized opposition of these useful public servants. If it is true that the drawbacks of a democracy in authority are, perhaps, nowhere more evident than in the domain of art, may we not also record the fact that the numerous monuments imposed by autocracy upon the community of one of the greatest of modern European capitals are in worse taste than anything we have? If it is sporadic bad taste here, it surely is luxurious indulgence and organized bad taste there.

Throughout its career the Commission has been careful to refrain from departing from the strict line of approval or disapproval. More than one of those appearing before this august tribunal, and irritated at its formal disapproval, have demanded further enlightenment, reasons and suggestions for betterment. But, as this verdict is final only as to the particular design presented and not at all as to the designer, it frequently happens that an amended, or a new, version has been subsequently approved and accepted. An architect who has served on the Commission, while stating that it has undoubtedly done excellent work, and that it is the greatest gain to the cause of municipal reform to have such a body working along such lines, believes it might be made more efficient by having three architects instead of one, among its professional members, for nine-tenths of the work that comes before it is architectural, or connected with architecture, and there is, consequently, too much work and too much responsibility thrown upon the one architect on the Commission. Another suggestion

offered is that the Commission should not be limited to the veto power but should also be given the authority to suggest as well as to forbid. It has also been proposed to give this power of initiative to a new official body, or to bestow it with the necessary legal authority on some already existing body, such as the Fine Arts Federation, the Municipal Art Society, or the City Improvement Commission—the Art Commission still retaining its veto power. The example is cited of the London County Council, which, whenever any important municipal improvement or embellishment is suggested, has authority to draw up a definite plan, or design, giving the location, character, probable cost and benefits of the proposed enterprise, and present it to Parliament. Nothing practical has as yet been attempted on the line of any of these suggestions.

One of the disadvantages under which the Commission labours in fulfilling its mission is that its results are not obvious. The commonplace statue, the mediocre painting, the pretentious and ill-designed building from which it has saved us are unseen and unknown. The real artistic uplifting which it has undoubtedly given the metropolis would have to be maintained for a long period of time before it would make any impression on the ordinary busy citizen. That the Commission has actually achieved much, in setting a higher standard, in awakening the artistic conscience, particularly among the artists themselves, is the verdict of those best qualified to judge. The movement, moreover, has spread to other cities, and is extending. There is a 'Society for Beautifying Buffalo' in the city of that name. Cleveland has a Board of Supervisors with authority to manage the grouping, etc., of public buildings, and to this all plans and specifications must be submitted. Detroit has an Art Commission, whose powers and limitations are similar to those of the New York body. The Chicago Municipal Art Commission was organized in January, 1900, pursuant to an act of the Legislature, and modelled on that of New York. St. Louis has no Art Commission as such, but its Public Buildings Commission has prepared a comprehensive scheme for the development of its official building along well-defined lines. Denver is supplied with a non-partisan Art Commission, with power to 'control all matters of art pertaining to the city and county.' Washington and San Francisco have long been contemplating general plans for a comprehensive rearrangement and laying out of their thoroughfares, parks, etc., and while in the case of the latter this has been postponed by the heavy calamity which has visited it, the national capital seems destined to reap great benefits from the carefully devised plans of the Government Art Commission.

WILLIAM WALTON.



Madame Charpentier and her Children
By Auguste Renoir
Recently acquired by the Metropolitan Museum
New York

THE PALACE OF WESTMINSTER—II

LAST month we discussed at some length one or two of the main questions raised by the Report of the Select Committee of the House of Lords on the Palace of Westminster. In doing so we restricted ourselves to the Report of July, 1907. Few who read it will be likely to search for the minutes of the evidence previously given (printed December, 1906), which is almost unanimously in favour of the recommendations of the Committee, and of using mural painting and tapestry in the scheme of decoration, while the liberal attitude taken by the well-known painters who were among the witnesses gave good ground for hoping that if it were necessary to assist a Government grant in some such way as that we indicated, the assistance would not be grudged. Assuming, then, that these preliminaries are arranged, how is the work to be carried out?

The Report urges the appointment of a small advisory committee or council to watch over the progress of the decoration and to keep in touch with the First Commissioner of Works. That the council should be kept small seems to be generally recognized, but its composition is a more difficult problem. It would seem on consideration advisable that the Committee of the House of Lords, which has already made an exhaustive study of the subject, should be well represented on the new council, both from the proofs it has already given of its fairness and competence and from the practical experience of painting and technical conditions which several of its members possess. The House of Commons would naturally be represented by one or two of the members who have especially identified themselves with the fine arts, but whether a professional painter

should be asked to serve on a committee already none too small for practical purposes is more doubtful. The responsibility attaching to the judgment of any single man in such a position would be heavy, while the committee in the absence of any one technical adviser or assessor would feel itself free to consult all shades of professional thought, and to apply its common sense in balancing any conflict of opinion.

We say this because there is one thing on which Committee and witnesses alike failed to come to any definite conclusion—namely, the way in which a competition of designs for the new mural paintings could be satisfactorily managed. To rely upon invitation would crush the hopes of rising talent, and create irremediable jealousy. To find judges for a competition who would satisfy all parties would also be impossible. Young artists naturally work in a different world from their seniors; the Academician cannot have the same preferences as the outsider.

As a body we artists remain hopelessly divided, and our divisions, unfortunately, are inevitable. We could only become united if we eliminated the personal element, and without personality we should cease to be artists at all. The best we can do is to group ourselves in the associations which seem most in sympathy with our respective aims, and trust that time will do justice to the few who await in hope its impartial questioning.

That a representative committee of artists is unworkable was excellently shown by the questions put by Lord Lytton and Lord Carlisle in the recent inquiry. Such a committee would have to be large, and its decision would be a series of compromises, just as the judgment of a single man would be open to objection on the grounds of personal prejudice.

The Palace of Westminster

Under these circumstances no solution of the problem can be regarded as perfect, but another official paper which has been recently issued does suggest a possible line of action ; we refer to Sir Isidore Spielmann's admirable report on the art section of the British Government exhibit at the New Zealand Exhibition in 1906-7. Here for once our warring societies composed their enmities, and united to make an exhibition which seems to have been no less representative than it was successful.

The *modus operandi* was simplicity itself.

MADAME CHARPENTIER AND HER CHILDREN, BY AUGUSTE RENOIR

BY LÉONCE BÉNÉDITE¹

THE Metropolitan Museum of New York made last spring an acquisition which may be termed sensational : it purchased the *Portrait of Madame Charpentier* by Auguste Renoir for the sum of 92,000 francs. Whatever may have been the recent rise in the prices of the productions of the so-called 'Impressionist' school, this is an enormous figure for a modern work by a living artist. Until then Degas alone had reached or passed it. It has occasionally been possible to contest the sincerity of certain valuations at public sales, reserves being based on prices artificially obtained by skilfully arranged bidding ; but this case is quite different. The acquisition was made under conditions of incontestable good faith : 92,000 francs were really paid for this portrait.

Oddly enough, this price caused less astonishment than one might have expected. It did not make a scandal. Even those who formerly accepted the commanding position in the American market of masters officially consecrated, such as Meissonier or Jules Breton, and of them alone, raised no clamour about speculation and aberration. Can things possibly have changed in France ? Alas ! we dare not hope so. Artistic battles have doubtless lost some of their bitterness. The excesses in audacity or in imagination which went as far as mystification have resulted in making even the most hostile minds indifferent to the most formidable liberties of the Impressionists. Conflicts about principles have degenerated into

¹ Translated by L. I. Armstrong.

Sir Isidore Spielmann issued no universal eirenicon, but merely conferred with the presidents of the principal art societies, asking them to submit the names of the members of their respective bodies best qualified to represent Great Britain on such an occasion.

Surely some such plan could be adapted to the needs of the Palace of Westminster as a preliminary to an actual competition ? The competition itself raises so many thorny points that its discussion must be left to a future article.

economical quarrels, leaving only the grudges of those who do not sell or who no longer sell against those who alone are still supposed to sell.

Possibly, then, it is because the raising of prices brought about in the Parisian art market by American intervention has become so general that people have resigned themselves to these unaccustomed prices. Possibly it is merely owing to a mood of weariness or of indifference ; or else, what is equally possible, because the canvas in question had acquired an exceptional notoriety.

The *Portrait of Madame Charpentier and her Children* is indeed the classical work *par excellence* of Auguste Renoir. And, as such, when many another of his works was violently discussed and rejected, it was so favourably received even by his detractors that it served them as a weapon for attacking its author. The picture is very well known, for it has been exhibited several times, amongst others in the Galeries Durand-Ruel in 1892, at MM. Bernheim's, then at the Centennial Exhibition of French Art in 1900, not to mention other shows both in France and abroad, notably at Antwerp ; and it is one of the artist's most popular works. With the *Loge* and the little *Danseuse* in the Durand-Ruel collection, it is considered one of the principal triumphs of the Impressionist master. It belongs to the same period, being dated 1878, and it is certain that this lapse of about thirty years has aided its recognition and contributed to its charm, for the patina of time has added its warm and amber-hued harmony to a painting the technique of which, slightly rough and disconcerting at first, but fresh and healthy, becomes only richer with time.

‘*Madame Charpentier and her Children*’

The *Portrait of Madame Charpentier and her Children* was exhibited at the Salon in 1879. It was accompanied by that of Jeanne Samary; and M. Duret, in ‘*Histoire de l’Impressionisme*,’ gives us to understand that Renoir owed his admission to the Salon less to the merit of these two works than to the names of the well-known publisher and the celebrated actress. He sent also two pastel portraits, which were likewise accepted.

Nevertheless this group of works found criticism indifferent. It appears not even to have shown hostility. The two fairly serious passages which are devoted to Renoir are favourable. One of the two writers, indeed, Arthur Baignières of the ‘*Gazette des Beaux-Arts*,’ was capable of believing that Renoir had now made an *amende honorable* for his uncompromising principles. He was doubtless given credit for special merit in not holding aloof like the others and in continuing to exhibit at the Salon. We know, in fact, that Renoir, like Manet and Sisley, did not persist in defiant solitude. For a long time he took part, though irregularly, in official exhibitions, perhaps expecting medals which never came, and accepted without protest the cross offered him in 1900.

In any case, it appears that these two works alarmed the public less than might have been feared; at least this is the case with the *Portrait of Madame Charpentier*, which alone arrested criticism. Here is the passage by Baignières. It follows a paragraph devoted to the painter-engraver Gaillard:—

‘It is not his dryness that we can blame, or his drawing that we can praise in Monsieur Renoir, that converted rebel who is right in thinking that he has talent enough to compete with anyone else. The general effect of the *Portrait of Madame Charpentier and her Children* is very agreeable. It is gay and full of life. Ought one to take it seriously and study it a long time? Perhaps that would hardly be wise. One would discover legs a little . . . But we must not quarrel with Monsieur Renoir. He has returned to the fold of the Church. Let us greet him in welcome. Let us forget the form and talk only of the colour.’

‘Let us forget the form . . .!’ That was always the great reproach which was brought and is still brought against the Impressionists. We are accustomed to the precise drawing of school formulas, and make no effort to understand that drawing must not be considered as the proportion of a body against a background, a kind of architectural plan which merely fixes the outlines, but as the means to succeed in giving the illusion of the appearance of that body, as seen through the play of light, in the fluid and coloured masses of air.

Castagnary’s tone is bolder; the praise is less circumspect, because in this case the critic is open, in all sympathy, to the new ideas. Castagnary was,

indeed, with Champfleury, Duranty and Burty—all those critics who rhymed in Y, as had been playfully observed—one of the supporters of realism. Impressionism, which is a direct derivative of realism, did not appear so distinct as it seems to-day from the past which gave it birth. Claude Monet, Renoir, Pissarro, like Manet, had at first followed the furrow of Courbet, and Zola, their first champion, could confuse them, at his salon in 1866, with the recognized realists of this group. We must not forget the two pictures, really significant from a historical point of view, by Fantin-Latour: *L’Hommage à Delacroix*, where Manet is placed in the first rank next to Whistler, Legros, Bracquemond and Fantin himself; and *L’Atelier aux Batignolles*, wherein the painter, who in his youth had been the standard-bearer of realism, takes pleasure in bringing together—side by side with Zola—Manet, Claude Monet and our Renoir. Later a division occurred; or at any rate some remained in their track and deepened their domain, whilst the rest wished to go further, and a misunderstanding took place among them. At the moment we are discussing, the union, though not perfect, still existed, although the realism of the Impressionists had fully evolved into the study of the phenomena of light and air, which was disdained by the first realists, who camped indoors, restricting themselves to the face only and never losing sight of the masters.

In any case, Castagnary shows himself as favourably disposed as possible towards Renoir. He is not afraid of the new audacities. Far from it. He has just been discussing a picture of Manet’s, *Dans la Serre*, now in the Berlin Museum, and after praising the freshness of its tone and its general harmony, he finds in its author, perhaps ironically, some weakness or cowardice: ‘What!’ he writes, ‘the faces and the hands are better drawn than usual. Can it be that Monsieur Manet is making concessions to the *bourgeois*?’

For Renoir his pen is animated by a truly sympathetic current: ‘In the first rank of those who are tormented by the new spirit,’ he writes, ‘and who seek in the life around them the materials of an original art, without imitation or echo, must be placed M. Renoir. No one has less visible affinities. Where does he come from? No school, no system, no tradition, can claim him for its own. He is no specialist, devoting himself to one exclusive *genre*, to landscape or still life; he is a complex painter painting history or customs (which will be history in a quarter of a century) and subordinating things to being, the scene to the actor. He has sometimes been seen among the Impressionists, and this fact has helped to throw doubt on his manner; but he does not lag behind with them, and in competition with the bulk of artists at the Salon he comes forward to claim his share of publicity. Criticism cannot fail to be favourable to him. His *Portrait of Madame Charpentier and her Children*

'Madame Charpentier and her Children'

is a highly interesting work. Perhaps the figures are rather short, rather dumpy in their proportions ; but the palette is extremely rich. An agile and intellectual brush has touched all the objects which make up this charming interior ; beneath its rapid strokes they are disposed and modelled with that lively and happy grace which makes the enchantment of colour. There is not the smallest trace of convention, either in the grouping or the work. The observation is as precise as the execution is free and spontaneous. In this picture there are the elements of a lively art from which we shall confidently expect further developments.'

We shall not find it difficult to agree with this just and sagacious appreciation, and, what is more extraordinary, even to-day very little of it need be retracted. The remark about the dumpy appearance of the figures is the only one which seems to us open to discussion, but the critic's impression is explained by the position of the figures, which are placed on the canvas in ascending perspective. Otherwise, there could hardly be a better description of this fresh, gracious and living painting, to which we are not afraid of applying the term of masterpiece, a word which in these days is so much abused but which has rarely been better deserved.

M. Théodore Duret, the faithful historian of the Impressionists, who is inaccurate only when their relations with the government are in question, tells us the state of mind of Renoir at the moment when he executed this painting. His position was precarious ; ill luck pursued all his pictures. The little group of the galleries of the Rue Le Peletier at the Hotel Drouot was pursued with pitiless ridicule. A few portraits of his friends had gained for him a modest success among the latter. Thus he hoped to find in this path a humble but assured income. The portrait of M. Choquet was the first which he accomplished. The publisher Charpentier, who, we must not forget, was Zola's publisher and had probably been drawn by him into this artistic circle, was seized in his turn by the idea of commissioning Renoir to paint a portrait of his wife. Need we say that Renoir accepted with pleasure ? He had an admirable model in Madame Charpentier, a beautiful young brunette, at the zenith of her prime, with eyes shaded by long black lashes, distinguished features, a pretty and well-shaped mouth, fresh and smiling. He painted an exquisite little portrait of her, a bust with the head turned three-quarters to the right against a background of tapestry, the throat veiled by transparent black lace, a knot of white satin poised like a butterfly near the low-cut black bodice, her expression mysterious and dreamy, a smile of ardent life on the flower-like flesh of the lips, the throbbing pulses animating the face where the blood seems actually to circulate beneath the silken tissue of the skin. This charming likeness, exhibited at the Rue

Le Peletier in 1877, obtained a well-merited success with the limited public interested in the new movement. As to the Charpentier family, they were extremely pleased, and in the mind of the publisher, as in that of his wife, was conceived the plan which their children have filially carried out to-day, the plan of bequeathing this canvas to the Luxembourg in order that later it may take its place in the Louvre. We may be sure that it will occupy this position worthily.

Touched by his success, Renoir had the idea of using this seductive original as the motive of the picture which he wished to exhibit at the next Salon. M. Th. Duret tells us that it was Charpentier who asked the painter for this second portrait. The youngest daughter of Charpentier, Madame Dubar, tells us on the other hand that she learnt from her father that it was Renoir who begged for the honour of making a larger composition from the model who inspired him with confidence in a further success. Charpentier and his wife assented enthusiastically. Renoir began to work slowly and patiently, for it appears that he required a great many sittings from the amiable and gracious mother and her dainty little people.

He places her, in fact, with her children in the familiar room of her home. She is seated in the middle distance, wearing a black dress trimmed with lace, the bodice fastened at the neck by a knot of ribbon but opening immediately to show the upper part of the throat. She is seated full face, her hair curling over her forehead, her right arm extended upon a bronzed leather cushion, her left hand folded on her knee, and she is watching with a pensive smile the tranquilly animated little group formed by her children. They are both dressed in pale blue, the little boy sitting on the sofa in front of his mother, the little girl on the back of a large black and white dog which is lying goodnaturedly on the matting by which the whole floor is covered. Quite at the back, on the right, there is an armchair of Japanese style in coloured cane, and a bamboo table bearing a plate of grapes, a Dutch glass bottle and a vase of Italian earthenware full of roses. A background of tapestry serves as a warm, vibrating decoration to this intimate little glimpse of happy, peaceful and contemplative life.

We can but give our assent to what Castagnary said, nearly thirty years ago, of this 'palette of extreme richness,' this 'agile and intellectual brush,' this 'free and spontaneous execution,' this 'lively and happy grace.' Renoir is really the painter of women, and never did he paint a woman more successfully than in this famous portrait. To quote once more the realist critic—with what master, with what school, can this work be connected ? Renoir is indeed the most disconcerting of artists. It has often been said, yet without thereby determining his character, that he resembles Watteau in his charm, his naturalness and his



PORTRAIT OF MADAME CHARPENTIER BY
AUGUSTE RENOIR IN THE LUXEMBOURG

‘Madame Charpentier and her Children’

persuasive warmth, and Fragonard in his imagination, his passionate love of light, his delicate sensuality and the richness of his harmonies. He is said, also, to recall the English school by the fluidity of his materials, his transparency and his brilliance. Doubtless ; but is that enough—I will not say to distinguish him, but—to connect him with the past ?

There is no more disturbing figure. He has tried to paint the mobility of existing things and the elusive play of solar and atmospheric phenomena, and no one has been more mobile, more unstable and more capricious ; I would add, as a mark of special distinction, more deliciously unequal. No one makes such candid mistakes. But there is nothing indifferent or *banal* in his works ; they are in themselves interesting and instructive.

Sometimes he has tried to envelop things in the fluid masses of the atmosphere, sometimes he prefers to define the form decisively in the full light of the sun. Now his brush delights to glide in the thinnest transparency of glazes ; then again it lingers to spread gravely a dense impasto of colour. He is continually modifying the theme of his harmonies. Sometimes he seeks paradoxical chords amongst the sharpest dissonances.

Occasionally, as has been observed, he recalls, or at least evokes, Watteau or Fragonard, Lawrence or Gainsborough ; at other times he seems to be thinking of Ingres, and again of the decorators of Fontainebleau.

He is really undefinable, and that is why he is so personal. Assuredly he will remain one of the most original masters of the French school in the second half of the nineteenth century, one of those who may be called the most truly ‘painters.’ He is the most ingenuous, the most spontaneous, the most attractive, the least artificial, the most destitute of conventions and of school formulas.

It is certainly to be regretted that the canvas which may be considered one of his finest works should have left France, where its place awaited it by the side of the masterpieces of our national artists. But it will carry this message of light, youth, life and joy to the gallery of a great city where French art has already found a particularly generous and hospitable refuge. And we must congratulate the curators who have added to the *Femme au Perroquet* and the *Enfant à l’Épée* by Manet the *Portrait of Madame Charpentier and her Children* by Renoir, wondering at the same time whether there may not be a moral in all this to be learnt by the French museums.

OLD ENGLISH PLATE AT THE CHURCH CONGRESS, GREAT YARMOUTH, 1907

BY E. ALFRED JONES



STUDENTS of old ecclesiastical art may invariably find a few objects of interest at the exhibitions, small though they may be, held in connexion with the annual Church Congress. The exhibition just held at Great Yarmouth afforded a fairly good opportunity to study the work of the provincial silversmiths of Norfolk in the communion cups of the sixteenth and seventeenth centuries, which were brought there from neighbouring churches.

A large number of Elizabethan communion cups of the ‘Norwich’ type were displayed, chief among them being one from Shipdam, Thetford, and from S. Laurence’s Church, Norwich. The former, which is dated 1568 but not hall-marked, is a large one of silver-gilt, with a deep bell-shape bowl, engraved at the lip with an ornament unusual in these cups. It is encircled by two narrow applied rings, the space between these being engraved with the familiar interlaced strap-work bands filled with arabesque work. The stem, which has a vertical reeded moulding at both ends, is divided by a narrow flat knop between two plain collars, while the domed part of the foot is engraved with

foliated scroll ornaments suspended from a hatched band. The paten-cover is engraved with plain strap and scroll work, and the foot with an ornamental panel containing an inscription to the effect that the cup belongs to the church. This engraved panel on the foot of the paten-cover is, apparently, characteristic of ‘Norwich’ Elizabethan communion cups, for it appears on several others exhibited here. The S. Laurence cup also has a deep bell-shape bowl, of the same form, and is encircled by the same applied rings, though the engraved decoration is somewhat different ; the stem and the foot are plain, the latter having a stamped ovolo edge. The unusual reel-shape handle on the paten-cover is surmounted by a small vase-shape knob—a later addition. It has the Norwich date-letter for 1565—and the maker’s mark, a trefoil slipped.

But perhaps the most interesting of all the post-Reformation communion cups was that from Middleton Church, near King’s Lynn—interesting because it was fashioned by a silversmith of that town. It is not mentioned under the plate stamped with the King’s Lynn mark in Mr. C. J. Jackson’s book, ‘English Goldsmiths and their Marks.’ The decoration of this silver-gilt cup, too, calls for more

Church Plate at Great Yarmouth

than a passing notice, for although it was made about 1632 much of the work reveals the influence of Elizabethan and early Jacobean designs. The long bell-shape bowl is plain except for the engraved double laurel band around the centre, which starts from an upright row of three rosettes. Within this band is an inscription recording the names of two women as the donors, one subscribing forty, and the other ten, shillings towards the purchase of it: 'Elizabeth Willton gave 40s. and Mari Griffin gaue 10s. touerd this bowle for the parrish Church of Middletun in Norfolke Anno Dom̃ 1632.' The fine vase-shape stem has a band of plain, flat, interlaced strap-work on the edge in the centre, while the upper half is embellished with small oval hollows, and the lower with flutings, and it rests on a flat rayed pedestal. At the top of the foot is a narrow band of foliage in relief; below this it is engraved with flowers, and a reeded moulding separates this section from the edge, which is stamped with conventional ovolo decoration. The paten-cover has a high handle or foot, uncommon in communion cups of this date; the top is flat and plain, with a collar of stamped ovolo ornament above an edging of foliage in relief, the lower curved section of the handle being engraved with acanthus leaves (fig. 1). The dimensions are: height of the cup, $7\frac{1}{2}$ in.; diameter of the mouth, $3\frac{1}{8}$ in.; diameter of the foot, $3\frac{1}{8}$ in.; depth of the bowl, $4\frac{1}{8}$ in. The paten-cover is $2\frac{1}{8}$ in. high. The cup is stamped with three marks: (1) an incuse mark, unrecognizable; (2) the maker's mark, H above W, in a plain shield; (3) the mark of King's Lynn—three dragons' heads erect, each pierced with a cross crosslet. This interesting example of provincial plate brings the total number of known pieces with the King's Lynn mark to three, the others being the two church vessels enumerated by Mr. Jackson.

Belonging to the same church is a fine plain flagon, of silver-gilt, cylindrical in form, with a plain scrolled handle, joined to the body by a scroll; the base curves from a plain moulding, and the edge is stamped with ovolo work corresponding to that on the edge of the cover. The thumb-piece is a cherub's head in relief, with a fluted arch above, and scrolls at the side (fig. 2). It is inscribed: The gift of Willm̃ Huscrofte Vicker (*sic*) of Middleton in Norfō of Jane his wife and of Bartholomewe his son unto the Church of Middleton Añ Dō 1635.' History does not record the reason for the purchase of this piece of plate of London make (date letter, 1635-36), when local silversmiths, among them perhaps the one who made the fine cup in the same church, were capable of making a flagon.

The Dean and Chapter of Norwich exhibited a portion of the cathedral plate: a tall Jacobean flagon of silver-gilt, 16 inches high, with a plain cylindrical body, similar to that from Middle-

ton Church, just described. This has a double scroll thumb-piece, and on the cover is a reel-shape knob, the top edge chased with a floral design, surmounted by a plain bead. It is inscribed 'Quid retribuam domino pro omnibus quæ tribuit mihi. Calicem salutis accipiam et nomen domini invocabo. Psal. 116.' 'Edmundus Suckling sacrae theologiae professor et Decanus ecclesiae Cathedralis Norwici: poculum hoc deo dedit et mensae dominicae ibidem. Anº Doni 1615.' It is also engraved with the arms of the diocese impaling Suckling. This flagon, which is the earliest piece of plate in the cathedral, is stamped with the London date-letters for 1614-15 (fig. 3). The large and massive silver-gilt altar candlesticks, $20\frac{1}{2}$ inches high, which are now, we believe, illustrated for the first time, are important examples of ecclesiastical candlesticks with baluster stems, of the reign of Charles II. They are fitted with prickets and large shallow circular cups for the grease, and they rest on very large circular splayed bases, 12 inches in diameter.

Contrary to expectation, these candlesticks and the large alms dish, though presented to the cathedral by the city of Norwich, and the Mayor, Matthew Markham, respectively, were not made by Norwich silversmiths, but in London in the year 1665-66 (fig. 3).

A rare piece of secular plate, in use as a sacramental cup, was exhibited by the rector and churchwardens of Acle—a porringer and cover of the Commonwealth (fig. 4). The bowl has upright sides, decorated with six large panels formed of hollow scrolls dotted with lines, four of these containing embossed tulips, and the other two left plain. It has a low plain foot and two solid cast handles, with female term thumb-pieces. The cover is decorated with six similar panels, each containing tulips, and has a thin, solid, plain foot, slightly domed, on which the arms of Charles II are engraved. It is inscribed: 'Acle Saynt Edmund 1660,' and the initials T. C. on one of the panels. It has the London date-letter for 1656-57.

The recurrence of older fashions in plate is always of interest, and an instance of the adoption in the reign of Queen Anne of an Elizabethan type of communion cup was provided at this exhibition in the cup from Weasenham, Norfolk, which was made in London in 1707-8 and was plainly inspired by the 'Leicestershire' form of Elizabethan cup, the only noticeable difference being the absence of the conventional band of strap-work.

Norfolk, as is well known to students of old plate, is richer in mediaeval church vessels than any other county in England, and several patens were exhibited, which, however, do not call for description here as they have already been enumerated in 'Norfolk Archaeology.'



SILVER-GILT COMMUNION CUP FROM
MIDDLETON CHURCH, KING'S LYNN



SILVER-GILT FLAGON FROM MIDDLETON
CHURCH, KING'S LYNN



SILVER-GILT FLAGON AND CANDLESICKS
FROM THE CATHEDRAL, NORWICH



PORRINGER AND COVER FROM ACLI

Church Plate at Great Yarmouth

The seventeenth-century communion plate of the parish church of Great Yarmouth is more remarkable for its gigantic size than for any other reason. It includes four cups of extraordinary capacity, and one has a slight depression at the lip, and was perhaps used as a flagon. Vessels of such large size were no doubt necessary in a church which ranks as the second largest parish church in England, S. Michael's, Coventry, taking first place.

The civic plate of the borough of Great Yarmouth, consisting of maces, a sword, an oar, and several trencher salts,¹ was also on view.

¹ 'The Corporation Plate of England and Wales,' by Llewellyn Jewitt and W. H. St. John Hope, vol. ii, p. 200.

The monteith bowl, with London date-letter for 1698-99, is a very fine example, decorated with panels formed of hollow scrolls and repoussé work, and with the borough arms in relief.

It is a matter for great regret that two such convenient opportunities for the preparation of a comprehensive and well illustrated book on the wealth of sacramental plate in the diocese of Norwich as was afforded first at the Church Congress held at Norwich some years ago, and now this year at Yarmouth, have been allowed to pass away unaccomplished. Though much was done in this direction by the late Rev. C. R. Manning, much yet remains to be done.

NOTES ON SOME ITALIAN MEDALS

BY MAX ROSENHEIM AND G. F. HILL

I

ANTONIO ABONDIO AND THE MEDALLIST A. A.



For late years considerable attention has been devoted to the medallist, Antonio Abondio. The object of this note is to define his *œuvre* a little more closely by eliminating a certain number of medals which have been attributed to him without due consideration. The result will not be entirely negative, as we shall show that most of these medals fall into a homogeneous group.

Before we proceed further, it may be as well to give one or two typical specimens of Abondio's work. These—medals of the four archdukes, Mathias, Maximilian, Albert and Wenceslas, of the Empress Maria, of the Emperor Rudolph, of Sebastian Záh and of his wife, Susanna Schlecht—are illustrated on Pl. I, Nos. 2, 3, 4, 5. In addition we illustrate (Pl. I, No. 1) the medal of Niccolò Madruzzo, which shows the artist's earliest style, being, indeed, almost, if not quite, the only work which he executed in Italy.¹ This medal has been given without any authority or evidence by various writers, including Armand (I, 186) to Ant. Abondio the elder; and although some critics, such as the author of the article in Meyer's 'Allgemeines Künstler-Lexikon,' restore the medal to our artist, there is still a general impression that it is the work of his father.² At the time when this medal must have been executed Abondio was the pupil of Leone Leoni, whose style he obviously copied,

¹ The medal of Caterina Riva may also possibly have been made in Italy; that of Trezzo (1572) was probably made in Spain. The reproductions on Plates I and IV are reduced by about one-sixth.

² The latest writer on Abondio, Dr. Habich (in Thieme and Becker's 'Allgem. Künstler-Lexikon'), makes no mention of the medal of Madruzzo, and apparently accepts without question as Abondio's all those hitherto ascribed to him, except the portrait of the artist himself (Armand, I, 267, 1).

and the reverse of whose medal of Charles V³ he reproduces exactly. It will be noticed that Madruzzo is represented wearing the Fleece, to which he had no right. This mistake, which is probably due to the influence on the young artist of the bust of Charles V on Leone's medal above mentioned, is a sign of youthful inexperience.

There can be no doubt that obverse and reverse belong to each other; we have not here a case of a cast of a reverse by Leone being attached in later times to an obverse by another artist. The two occur conjoined as early as the time of Luckius (1620);⁴ but even without that evidence their original connexion is clear to any one who handles a specimen like the one before us.⁵

Abondio, then, learned his art from Leone Leoni; but the other medals from his hand which we illustrate show how the style of the medals which he made on the north side of the Alps is, though slightly different, yet essentially a genuine development from the style of this Madruzzo medal. Further, they show that the medals signed A. A. and described below could never have been made by the same man between his Madruzzo and his northern medals.

These medals are usually signed AN. AB. (the last two letters being often ligatured). The group of medals of which we wish to relieve Abondio are signed A. A.,⁶ with one exception, which, though unsigned, we are confident that no one will deny to the artist who made the rest of the group. We proceed to describe them.

1. Within a frame-like border, consisting of volutes, scrolls and masks, and enclosing oval field, a bust to r., elaborately draped; short beard and moustache, curly hair; on the breast, a mask.

³ Arm., I, 162, 1.

⁴ Luckius, 'Sylloge numismatum,' p. 124.

⁵ From the Rosenheim collection.

⁶ Abondio occasionally used these letters instead of AN. AB (e.g. Pl. I, No. 2), so that we do not insist on removing from him all medals so signed.

Some Italian Medals

Around, PETRVS. DONELLA. CARPENSIS. Below, A. A. Lead, diam. 59 mm. Rosenheim collection, Pl. II, 1.

Nothing appears to be known of this person except what is told us by his medal, viz., that he came from Carpi.

2. Within a border, similar to that of No. 1, but without masks, a bust to l., with slight drapery; heavy moustache, short beard, curly hair; the bust is supported by a mask and a half-figure of a nude woman. Around, AVGV. ARDENTIVS. FAVENTINVS. Lead, diam. 53 mm. Rosenheim collection. Pl. II, 2. This has been attached to the well-known portrait of the painter Alessandro Ardeni by Ruspagliari,⁷ of which a good specimen (from the British Museum) is illustrated on Pl. II, 6. Of Agostino Ardeni of Faenza nothing seems to be known.

3. Within a border (similar to that of No. 1, but with the masks placed differently), a bust to l., draped; moustache and short beard; the bust supported at the back by a mask and bracket-like ornament. Around, IVLIVS. ROS[C]IVS. CARPE. Below, A. A. Diam. 61 mm. Armand-Valton collection (Bibliothèque Nationale).⁸ Pl. II, 3. Giulio Rossi of Carpi seems to be otherwise unknown.

4. Oval. Bust to r., with curly hair, long moustache, flowing beard; draped in mantle fastened on r. shoulder with elaborate bulla; under the mantle a vest fastened at the neck with a ram's (?) head. Around, GVIDVS. PANCIROLVS. REGIEN. IVR. C. AN. AET. XL. On the truncation of the arm, A. A. Size 75 by 61 mm. Armand-Valton collection (Bibliothèque Nationale).⁹ Pl. II, 4. The age of Guido Panziruolo dates this medal to the year 1563.

5. Within a volute and scroll border (generally similar to No. 1 but without masks), a bust to l., draped, with mask on breast, strikingly similar in appearance and execution to Panziruolo (No. 4). Around, ANTO. FRAN. DONI. FIOR. A. A.¹⁰ Pl. II, 5 (after Mazzuchelli's engraving). Comparison of Nos. 4 and 5 points to the fact that No. 4, in its present condition, is merely the oval interior part of what was once a circular medal with the border which is characteristic of this group.

It will not be denied that these five medals form a group, hardly of high artistic value, but interesting if only because of the curious mannerism with which the decoration is treated. Further, no one who takes the trouble to compare these medals with the accredited work of Antonio Abondio will fail to see that they have not the slightest connexion with him.

If we wish to establish a connexion with a

known artist we must turn to Ruspagliari. In the pretty medal of an unknown lady here illustrated (Pl. II, 7)¹¹ note the occurrence of the same kind of border in a much simpler form; note also that the brooch with which her drapery is fastened is an animal's (lion's?) mask. This medal is in good taste, and the decoration affected by the artist of our first five medals is just the sort of flrid 'improvement' on his model which a pupil in the age of mannerism would be proud of making.

Of the five persons represented by A. A., one—Augu. Ardentius—is a native of Faenza; two are of Carpi; one of Reggio; and one of Florence. These facts indicate an artist of the Emilia. It is obviously tempting to suggest that either Alessandro or Agostino Ardeni may claim the authorship of the medals.

Alessandro Ardeni is known as a painter. He was a native of Faenza; he signed himself ALEXA. ARDENTIVS. FAVENTINVS on a picture of 1565 in S. Paolo in Lucca, which city also contains in different places three other pictures by him; he worked afterwards for the court of Savoy.¹² There exists or existed by him at Moncalieri, near Turin, an *Adoration of the Magi* (1592), and at the Monte della Pietà, in Turin, a *Conversion of St. Paul*; but his best work is considered to be in portrait painting, especially a likeness of Charles Emanuel, duke of Savoy. Ardeni died in 1595 in the service of the court.

Now there exists a group of medals signed AR representing Charles Emanuel and Emanuel Filibert of Savoy, which have been without any reason attributed to Ruspagliari.¹³ With these (on grounds of style) may be classed a medal of Pietro Machiavelli of Lucca,¹⁴ which is signed AAR. All these medals, as well as some others of Savoyan personages, signed AR,¹⁵ may possibly belong to Alessandro Ardeni, who, as we have seen, worked in Lucca and Savoy. We hope to return to this subject on some future occasion. For the present we will only say that if our surmise is correct, then the group of medals by A. A. illustrated on Plate II cannot be by Alessandro. Tentatively, we would suggest that the signature conceals the name of Agostino Ardeni, who was very probably Alessandro's brother. It will be remembered that the specimen of Agostino's portrait in the Rosenheim collection is attached to the portrait of Alessandro.

¹¹ Lead, 69 mm. Rosenheim collection. Armand, I, 216, 5. Signed A. R. on the shoulder.

¹² He is claimed as a Pisan artist by Morrona ('Pisa illustrata,' II, p. 521), but without any apparent reason.

¹³ Arm., I, 217, 10; 218, 11; III, 100, E.

¹⁴ 'Mem. de la Soc. nat. des Antiquaires de France,' XLVI (1885), p. 265; Arm., III, 103, A. Mr. J. H. Fitzhenry possesses a specimen (84 mm., silver parcel-gilt) which makes the signature AAR certain. It appears to read LVCIENSIS, but the illustration in the 'Mem. de la Soc. des Ant.' shows that there is a horizontal bar joining the I and E, making *Luchensis*.

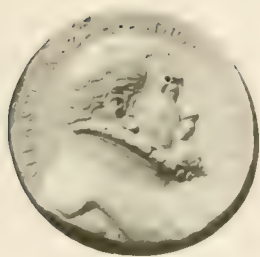
¹⁵ Arm., I, 218; 12 (Marie de Grillet), 13 (Beatrice Langosco Scarampi).

⁷ Armand, I, 210, 1.

⁸ Armand, II, 233, 19=III, 129 K, ascribed to Abondio.

⁹ Armand, III, 128, J.

¹⁰ Mazzuchelli I, Pl. xlix, 3; Arm, III, 128 E.



5



5



1



2



2



1



3



3



4



4



6



1



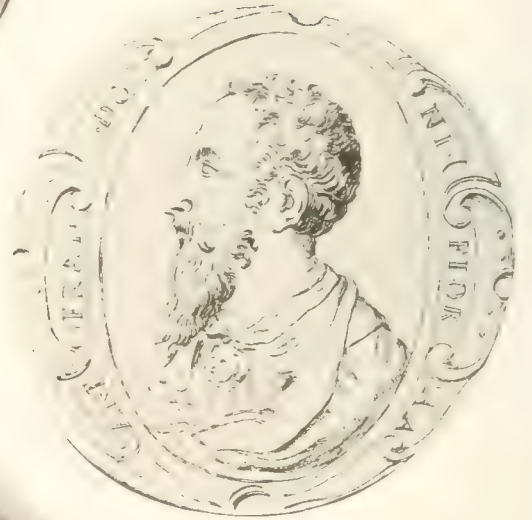
3



2



4



5



7

This conjecture is put forward merely as an indication of the direction in which research should tend, not as a definite attribution. But at least it may be regarded as certain that Antonio Abondio is not responsible for this group of medals signed A. A., nor Ruspagliari for those signed R. Ruspagliari should also be relieved of the medal of Filiberto Pingone,¹⁶ which has absolutely no relation to his style. Its high relief, method of dating on the truncation, its reverse design, its whole treatment and feeling, are as different from his as possible. Closely related, in the manner of treating the bust, to the medallist A. A. are Bombarda and the artist who signs S, and who has on quite insufficient evidence been identified with Niccolò Signoretti.¹⁷ We must for the present be content to place S alongside of A. A. as a probable pupil of Ruspagliari.

II

THE MEDALS OF NICCOLÒ III D'ESTE

Our excuse for returning to the still open question of the origin of the medallic portraits of Niccolò III d'Este is that any piece of positive evidence on the subject must be welcome. No competent critic now admits the claim of these odd pieces to rank as the work of Pisanello: but it is hardly satisfactory to dismiss them without attempting to find a new place for them. It has already been suggested that the treatment of the shield of arms on the reverse of the larger medal (with the inscription in relief) points to the hand of a goldsmith, and that the medals were probably made early in the forties by some pupil of Pisanello at Ferrara.¹⁸ The piece before us (Pl. III, No. 3) makes it possible to go one step further, though we are aware that it is necessary to proceed with great caution. The obverse differs in no respect (except the absence of an inscription) from other specimens of the smaller medal already published (e.g. Pl. III, 4). But on the reverse, instead of the gothic letters N. M. P., which are found on other specimens,¹⁹ there are the letters A M surmounted by a crown, and also a monogram apparently of the letters N. L. P. These letters are not engraved directly on the metal, but were evidently incised in the wax original from which it was cast. They are quite carelessly engraved, and obviously represent a mere memorandum made on the wax original.

We would suggest, with all due reserve, that the artist, whoever he was, made a wax model of the head of Niccolò, and that, wishing to make a note

of the subject, he covered the back of the slate tablet, on which he had worked the portrait, with wax, and scratched these letters on it. We would explain the monogram N L P as *Nicolaus Leonelli Pater*, and A M as *Amadeus Mediolanensis*.

Amadeo da Milano is known as a medallist by two medals of the brothers Leonello (Heiss, 'Amad. da Milano,' Pl. I, 2, 3) and Borso d'Este (Pl. III, 6). Their date is uncertain, but there is a general feeling that they are later than the Este medals of Pisanello, which seem, at the earliest, to have been begun in 1441. From the fact that the title given to Leonello on Amadeo's medal is simply *Dominus Marchio Estensis* (not *Ferrariensis*, etc.), it has been argued that the medal dates from before the death of Niccolò III. But we must be careful how we argue from titulature on medals; the full title of a ruler was not always necessarily expressed on his medals. Merely on this ground, then, we cannot say that Amadeo's medal of Leonello dates from the lifetime of Leonello's father. But the point to be noticed is that Amadeo's medals of Leonello and Borso are a pair, and that exactly the same title is given to the two brothers. From this it is a fair inference that they were at the time on an equality; and that time can hardly have been after the death of Niccolò. So far as we can judge, Leonello appears, on Amadeo's medal, to be somewhat younger than on the medals by Pisanello. It has been urged²⁰ that the device of the blindfolded lynx on Amadeo's medal must have been copied from Pisanello's work, and that we cannot accept the only other alternative, that Amadeo (or Niccolò Baroncelli, who also uses it) invented this device, and Pisanello copied it. But there is yet another way out of the difficulty: these three reverses with the lynx go back to a common original, which may have been designed by some one else to whom the young marquis entrusted the working-out of his *impresa*.

There is no valid reason, then, for denying that Amadeo's medals of Leonello and Borso were made before the death of Niccolò III, which took place on December 26, 1441. He had no commission, we may suppose, to do the portrait of the old marquis, but we may well believe that he would, for his own satisfaction, make an attempt at it. The monogram and the crown together were probably elements in the artist's idea of a reverse design. Afterwards, we suppose, he incised the inscription on the obverse, and also made a reverse design consisting of the three Gothic letters, N. M. P. (Can it be that these mean *Nicolaus Marchio Pater*? If Latin of an equally canine order were not common on Italian medals, and if it did not otherwise appear that Amadeo had commissions especially for the portraits of the sons of Niccolò, we should hesitate to make the suggestion.) Finally, coming perhaps under the influence of Pisanello,

²⁰ Hill, *op. cit.* p. 148.

¹⁶ Armand, I, 262: III, 100, B. This medal may even be of Flemish and not Italian origin.

¹⁷ Armand, III, 94, A.

¹⁸ Hill, 'Pisanello,' pp. 104, 105.

¹⁹ The last letter has been read F (*Ferrariensis*) and E (*Estensis*). It is certainly P. What it may mean we are unable to suggest with confidence; but a conjecture is made below.

Some Italian Medals

he made the better medal (Pl. III, 5) in which the hideousness of Niccolò's cranium is disguised by a cap. But it is to be noticed—a small point—that on all these the inscription gives the name of the marquis in the genitive, *Nicolai*, not, as is usual in the official medals of the time, in the nominative.

It only remains to say that the accredited medals of Leonello and Borso by Amadeo da Milano offer support, in point of style, to the attribution here suggested. The resemblance in the treatment of the bust, its high relief, and the style of the reverse designs, suggesting, as we have seen, the hand of a goldsmith, are points distinctly in its favour. To be fair, we are obliged to note that the placing of the crown above the artist's initials, and not above the monogram in which the marquis's name is concealed, might be urged against us. The reply is, however, obvious; no argument can be based on the arrangement of the three elements in a mere private memorandum, such as this seems to be.

III

PASQUALE MALIPIERO, DOGE OF VENICE (1457-1462).

A medal of this doge by Guidizzani has long been known,²¹ and the existence of another suspected. For Friedländer, in publishing the medals in the Berlin collection and in S. Mark's Library, noted that Cicognara²² spoke of 'medals' made by Guidizzani for this Doge, comparing them favourably with the medals of Orsato Giustiniani (procurator of S. Mark's in 1459) and of Colleoni; these he says are *opere mediocrissime*, whereas the medals of Malipiero have *belli rovesci e degni degli artisti più chiari*. (Modern critics will hardly endorse his judgment as to the comparative merits of the medals.) Friedländer has suggested that a medal in the library of S. Mark's is by Guidizzani, but it in fact comes from the hand of Pietro da Fano.²³ The medal before us (Pl. III, 2.), a re-casting in bronze, probably from a lead original,²⁴ though rough in style, sufficiently represents the artist's manner, and is a distinct addition to our knowledge of his work. The bust of the doge is represented in cap and ducal robes; around is the inscription PASQVALIS. MARI-PETRVS. VENETVM. DIGNISSIMVS. DVX. ET. P. P. On the reverse is the inscription CONCORDIA. AVGVSTA. CONSVLTI. VENE-TIQ: SENATVS; in the exergue S. V. Q. C. and the signature OPVS. MARCI. GVIDIZANI. The design consists of two allegorical figures joining hands, the one holding an olive-branch, the other a palm-branch. These personifications represent, probably, some such conceptions as Peace and Victory, rather than the Great Council

and the Senate. The inscription *Concordia Augusta* and the scheme are derived, of course, from Roman coins;²⁵ the letters S. V. Q. C. (which seem to be an abbreviation of the last words of the inscription in a different order) are placed in the exergue in the manner of the S. C. on Roman coins. The allusion which this somewhat clumsy adaptation of a Roman idea is intended to convey is not quite clear; but it must be remembered that the deposition of the Doge Francesco Foscari, to whom Malipiero immediately succeeded, had been effected by the Council of Ten in conjunction with the Privy Council and a Giunta of twenty-five of the Senate. On the other hand it appears²⁶ that the Ten refrained from using their influence in the election of the new doge; so that the two bodies whose *Concordia* is alluded to are perhaps the *Maggior Consiglio* and the Senate.²⁷

The last point of interest to be noted in this medal is that it alone gives the full name of the artist. Whether there is other documentary authority for his name Marco, or whether it was only by a judicious conjecture, or by a knowledge of the drawing mentioned below, that Fabriczy was able in this respect to forestall the evidence of the medal now published, we do not know.

We may here add the substance of a letter from Count Papadopoli bearing on the subject.²⁸ In a collection of drawings and engravings of medals made by Cav. Lazari, formerly Director of the Museo Civico at Venice, under No. 693, is a rough sketch of the medal in question, with the note: 'I explain the abbreviations *Senatus Veneti Que Cives*.' Count Papadopoli points out that at Venice the citizens took no part in public manifestations. He remarks that the dogate of Pasquale Malipiero was characterized by no remarkable event to which the reverse of the medal can be referred, unless it be the League between the rulers of Christendom promoted by Pius II; the Venetian Republic sent ambassadors to Mantua, where the pope was, to express its adhesion to this League. In any case the legend remains, he thinks, unintelligible, since the word *consultum* in the sense of council or deliberative body is not to be found in the dictionaries, and, so far as he knows, was never used at Venice.

²⁵ Laurana uses the same inscription with a personification of Concord, directly borrowed from Roman coins, on his medal of Louis XI (Fabriczy, Eng. trans. Pl. VIII, 3); and Cristoforo di Geremia made a similar transcript in his medal of Augustus (ibid, p. 158).

²⁶ Romanin, iv, 292.

²⁷ The order of the words in the legend shows, to begin with that the medallist's Latinity was not his strong point. He appears to intend *Consulti* for a genitive singular. There is not much authority for the use of *consultum* in the sense of *concilium*; and it is to be suspected that he intends it for the genitive of the fourth declension substantive *consultus*, which was sometimes used in the sense of 'council.'

²⁸ We desire to express our thanks to Count Papadopoli and also to Mr. William Miller of Rome, who communicated our difficulty to him.

²¹ Friedländer, p. 85, no. 3.

²² V. 412.

²³ Armand, III, 5 B.

²⁴ Diam. 91 mm. Rosenheim collection.

IV PAUL II

Bust of Paul II to l. in tiara and cope. Around in fine bold lettering, + PAVLVS · VENETVS · PP · MCCCC LXIII. (The stops between the words are lozenges with incurved sides; the letter N is retrograde; after the fourth C of the date is a small mask.)

Rev. Cross-keys surmounted by tiara. Bronze, 94 mm. Rosenheim collection. Pl. IV, 2.

At the top and bottom of this piece are the marks of some kind of attachments which have been broken away. At first sight they suggest that the piece is cast from some huge bulla, and that they represent the points where the tapes issued from the original. But the extremely fine casting and thinness of the piece preclude this hypothesis. Nor for the same reason can it be *surmoulé* on a morse, apart from the fact that the attachments would probably in that case have been at the sides and not at the top and bottom. We publish the piece for what it is—a fine decorative cast medallion of the pope—and hope that further research will be able to explain the object for which it was intended. The portrait on the obverse bears a certain resemblance to the medal of Sixtus IV attributed to Guazzalotti.

V GUGLIELMO BATONATTI

Bust to l. in close-fitting cap and coat. Around, GVILIELMVS BATONATTI [E]TAT. SVE ANO. 33.

Rev. A unicorn springing to l.; above, a tau-cross; all in a wreath. Bronze, 40 mm. Rosenheim collection. Pl. III, 1.

This medal, previously known from a defective and smaller casting in the Dreyfus collection,²⁹ has been wrongly described as representing 'Gugl. Battista Natti.' It is a work of the Roman school, of the last quarter of the fifteenth century, and belongs to a group which has been associated with the medallist Lysippus.³⁰ This group includes a number of young Roman clerics and officials of the Curia. We may mention as coming close in style to the piece before us the medals of Bernardo Gamb..... of 1485,³¹ Diom. Caraffa,³² the young Candida, and Rafael Riario. The attribution of these to Lysippus himself is by no means proven. The tau-cross and the unicorn of the reverse are presumably emblems of a religious life and chastity.

VI GALEOTUS FERREUS URSINUS

Bust to r., bearded, in cloak. Around, GALEOTUS FERREVS VRSINVS.

Rev. A serpent holding an inflated sail. Around, PVER DVMQ SENEX. Bronze, 45 mm. Rosenheim collection. Pl. IV, 1.

This medal, which by its style must be dated about 1500, offers many puzzles. To the identity of the person we have no satisfactory clue. He does not seem to be a member of the many-branched Orsini family, and it is not easy to explain *Ursinus* as giving the name of the place where he was born.³³ It is worth noting that the name Galeotus Ferreus or Galeotto dal Ferro was borne, at a much later date, by a lawyer, a native of Padua, who taught at Salerno and Messina, and died in his native city in 1614. Possibly the man represented here was an ancestor of his. Researches made at Padua through the kindness of Prof. Giacomo Tropea have failed to discover any Paduan celebrity of this name as early as our medal. The meanings of the device and motto on the reverse are obscure. The Latin declines to be construed according to classical rules, and we can only suggest that the inventor of the motto supposed *dunque* to be the Latin for the Italian *dunque*. Even then the sense is not very clear. But obviously the reference is to some antithesis between youth and age, such as is intended by the *impresa* on the reverse of one of Pisanello's medals of Leonello d'Este. There again we have a sail, but it is on a mast, beside which are seated a young and an old man—emblems, apparently, of youth and age.³⁴ Possibly the sail is shorthand for the ship of life, that steers its course from youth to age; and the serpent symbolizes the wisdom which takes advantage of every favouring breeze.

VII THE MEDALLIST, GIOVANNI FALIER

Dr. Bode was the first³⁵ to publish a medal with the full signature IOANNIS FALETRO. It is a unique medal of a Presbyter Marcus in the Simon collection at Berlin. The artist's name is stated, on Dr. Ludwig's authority, to have been Giovanni Falier. This is not, however, the only work that we have from his hand; for the signature Φ F, which appears on a well-known medal of Andrea Gritti, procurator of S. Mark's, is his (Pl. IV, 3). The Φ is no Greek letter, as has usually been supposed, but is a monogram of the letters I O. On good specimens it will be seen that the lower part of the ring goes over, the upper part under, the vertical stroke, showing that we have here not one letter, but two; so that the signature is really IO. F. As regards style, there is a very distinct resemblance between the obverses of the Presbyter Marcus and the Gritti medals, in relief, in composition, and in the treatment of the hair.

³³ Ursinium in Corsica (Ajaccio) would hardly produce the adjectival form Ursinus!

³⁴ Hill, 'Pisanello,' p. 146.

³⁵ In the 'Zeitschr. für bildende Kunst,' xv. (1904), p. 40.

²⁹ Armand, II, 76, 15 (37 mm.).

³⁰ Fabriczy (Eng. trans.), p. 161.

³¹ Arm., II, 64, 15.

³² Bode in 'Zeitschr. f. bild. Kunst,' xv., p. 39.

Some Italian Medals

The date of the Gritti medal must be fixed between 1509, when he became procurator of San Marco, and 1523, when he was elected doge. But it is possible to fix the date more exactly. The reverse represents the siege of a city; a breach is apparent in the walls. The man on horseback is undoubtedly Gritti himself. In 1512 he took Brescia and Bergamo for the emperor from the French; on the other hand, four years later, in 1516, he recaptured Brescia for the French from the emperor. We are surely justified in assuming that the reverse refers to one or the other of these successes, and the medal therefore dates from 1512 or 1516.

VIII

ANDREA MAGNO, PRAEFECT OF PADUA

Bust to l. with short, square-trimmed beard and moustache, lank hair, wearing close-fitting robe with sash over shoulder, and cap. Around, ANDREAS MAGNVS PRAEFECTVS PADVE (a leaf as final stop). Bronze, 63 mm. Rosenheim collection. Pl. IV, 5.

Andrea Magno, a member of the famous Venetian family, and himself a person of great political importance, was made governor of Padua in September, 1520; his successor, Francesco Donado, was elected in February, 1522, and Andrea returned to take part in Venetian affairs in July of that year.³⁶ This medal therefore dates between the end of 1520 and the middle of 1522.

Pomedello's medal of Stefano, Andrea's son, is dated 1519. The medal before us, which has many admirable qualities, presents strong analogies in the treatment of the hair, dress, etc., to various pieces by Pomedello and Giulio della Torre. For the official dress with the sash we may compare the portraits by Pomedello of Tommaso Mauro, governor of Verona, by della Torre of Bartolommeo Socini, and by Gambello of Giovanni Bellini. In lettering this medal is particularly close to one by della Torre representing the painter Caroto.³⁷ Nevertheless, as Pomedello did the portrait of the son about a year before this medal was made, we are perhaps on surer ground if we attribute it to him rather than to della Torre.

³⁶ Marino Sanuto, 'Diarii,' xxix, 146; xxxii, 445; xxxiii, 38.

³⁷ Friedländer, Pl. XX, 14.

IX

SIR JOHN CHEKE

Bust to r., draped in antique fashion, with bulla on r. shoulder; long beard, hair short. Across the field IOANNES CHECVS. No reverse. Bronze, 54 mm. Rosenheim collection. Pl. IV, 4.

This medal, which is the work of an accomplished, though somewhat academic, medallist, represents the celebrated English humanist, John Cheke (1514-1557). None of the other known portraits seems to represent him in profile, but comparison with the engraved portrait in Henry Holland's 'Heroologia,' and another small engraving in the British Museum representing him as professor at Strassburg, leaves no doubt as to the identity of the person. These engravings are nearer to the medal than the portrait in Strype's 'Life,' and the portrait by Fittler, after Skelton's drawing from a picture at Ombersley Court, Worcestershire, in which the nose is rather more aquiline. For the original suggestion that 'Ioannes Checus' is Sir John Cheke we are indebted to Mr. C. R. Peers. Before the identification of the portrait, we had already inclined to the view that, if the medal is Italian, as it certainly seems to be, it must represent some literary man of Padua, of the first half of the sixteenth century. Although the method of placing the legend across the field is most unusual on Italian medals of this period, the treatment otherwise suggests the Paduan classicizing school. It is satisfactory, therefore, to find that Sir John Cheke was at one time at Padua. In 1554 he received a royal licence to travel abroad. He spent some time at Basel, and eventually made his way to Italy; and we find him at Padua, lecturing to Englishmen on Demosthenes. Then he returned to Strassburg, which he left early in 1556 in order to return to England. There can be little doubt that the medal was made at Padua (the only place in Italy mentioned by Strype in connexion with his travels, and evidently the place where he spent most of his time) in 1555. In spite of the peculiarity already noticed, the medal is much more likely to have been made in Italy than in Basel or Strassburg, the only cities out of Italy in which Cheke sojourned long while abroad.



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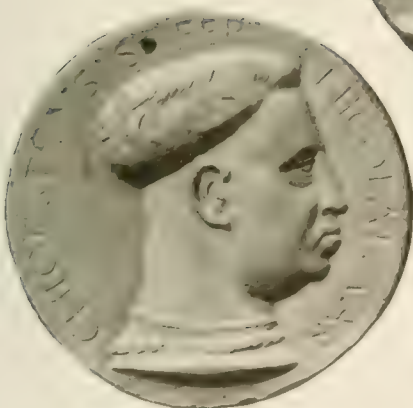
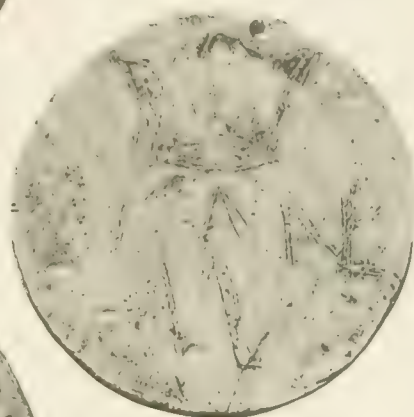
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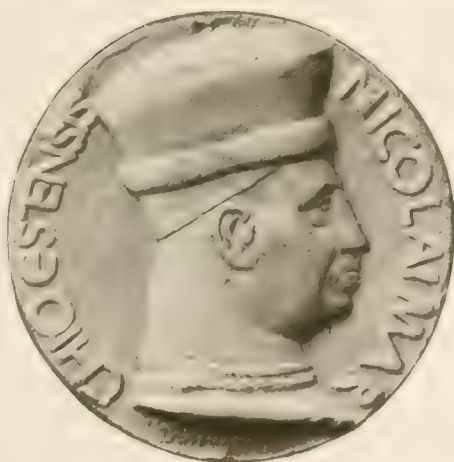
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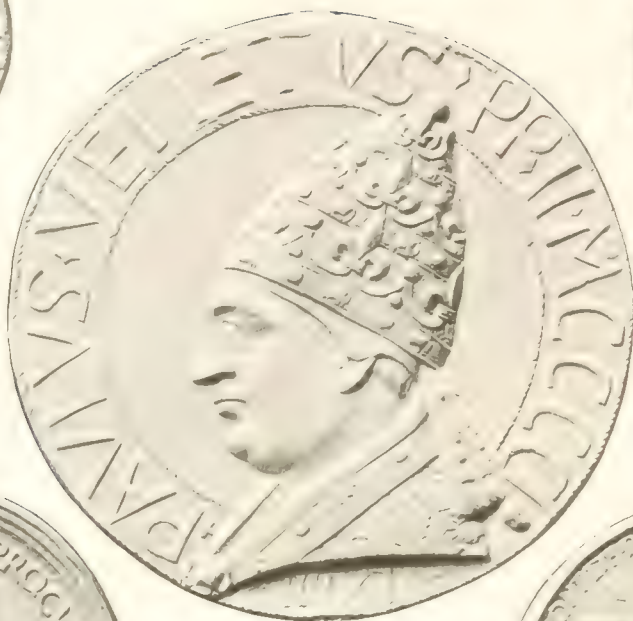
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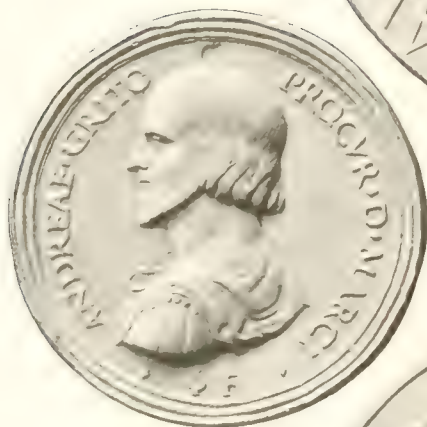
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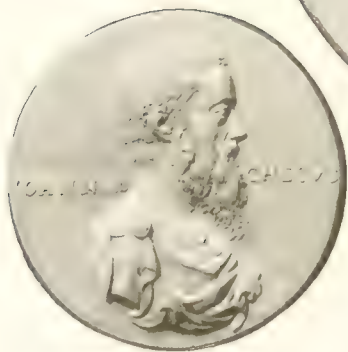
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5

❧ A NEW BOOK ON GLASS¹ ❧



AMONG the published volumes of the series forming the Connoisseurs' Library that by Mr. Dillon on glass takes a very high place. In threading his way through the long and complicated history of the most ancient and continuous of the arts—for the first man who made a fire may have accidentally made glass, or at any rate a vitreous glaze—Mr. Dillon neither multiplies words without knowledge, nor writes without authority as the scribes, ancient and modern, being supported throughout by illustrations of admirable character. His preliminary sketch of the history of glass-making sufficiently connotes the former proposition, while his intimate acquaintance with the subject is apparent from beginning to end of the book, through all the changes and chances of a fascinating art.

The introductory chapter, indeed, gives an excellent *résumé* of the properties and composition of glass. Here are shown in orderly fashion the mysteries of the uses of sand, salt of potash or soda, of the desirable second base, and other bodies, or oxides not primarily essential, the aim having been from first to last to obtain a substance which, after passing the ordeal of the furnace, should, while in a plastic state, be convertible into various forms, and finally retain the transparency and beauty of native rock crystal. This has been the design for more than three thousand years, if we conclude, as we well may, that the important process of blowing the liquescent substance into vessel form was discovered first in Phoenicia, possibly by glass-makers at Sidon.

Mr. Dillon very rightly distinguishes as the Primitive Glass that produced in Egypt and Syria before the process of blowing was arrived at. It is probable that, as in the case of the resolving of pure Gothic, the new departure which was to revolutionize the art of glass-making was simultaneously reached at several places not very contiguous. Glass properly so-called hardly existed in Egypt before the eighteenth dynasty, though glazes were apparently in use before the first of those eras. We are greatly indebted to the researches of Mr. Flinders Petrie at Tell el Amarna for our reliable knowledge on the subject, and for information on the complicated methods employed by the ancient artificers. What Mr. Dillon has to say on the colours of Egyptian glass, and the processes applied to inlay, beads, vases, and other small items of *verroterie*, as well as concerning glass in the Mycenaean age, and Primitive Glass, has particular interest, and may be read with scrupulous attention. Similarly, of the very beautiful late Greek glass, such as the tombs at Canosa in Apulia have surrendered to the excavator—objects

seemingly cast, or, perhaps, blown into a mould and finished on the lathe—the account is excellent. It sounds paradoxical, in the absence of a series of vessels of Greek glass, to say that the Roman glass-maker was inspired, though not dominated, by the Greek influence and traditions. And we gather from Mr. Dillon that it was not until the first century B.C. that the art was practised by the Greeks, old traditions not being indeed of Hellenic origin. But glass-blowing having been discovered, the manufacture became essentially Roman, and was carried by the conquering race to the confines of the wide empire. The general similarity of the vessels found throughout the spacious regions—from Syria to the Pillars, in Iberia, in Gaul, in Britain—exhibiting the same steadfast art record in the same most fragile material, is a striking testimony to the Roman genius and persistency. We cannot do more here than touch upon millifiori, inlaid, *diatretum* (pl. viii), and moulded glass—among the latter the interesting chariot race cups, which, although chiefly found in Britain, have greatly attracted continental inquirers—save to say that Mr. Dillon's descriptions are all-sufficient. In discussing examples of so widely extended an art he calls attention to the sensible methods of Roman glass-makers in the attachment of the handles of vessels, with their practical spreading and clasping forms, features so neglected in modern pottery, china, and glass. Passing the enamelled Roman glass, we come to the Gaulish and British examples, which, as has been intimated, present the precise correspondence due to a common origin and unity of direction.

The division of the Roman dominion, and the gradual decay and break-up of the Empire, slowly brought about the falling-off of such arts as that of glass-making. Moreover, the abandonment of the practice of cremation, and of the burial of objects of value with the ashes of the dead person, for use in a future state, withdraws from us examples of the fragile art which have only been preserved heretofore in accordance with the mysterious fancies of paganism. Generally speaking, there is a gap in our collections between what we take to be the latest of the Anglo-Saxon glass vessels from the graves, namely the palm cups, and the thirteenth-century enamelled glass of the Saracens. Very important are the Early Christian gilt glass disks of the fourth and fifth centuries from the catacombs. Concerning these much has been written, and Mr. Dillon recalls some valuable details regarding them, their production and varieties.

As to Byzantine glass he shows how far the gap may be bridged over by the treasures and relics preserved in churches in Italy. The examples at S. Mark's will at once occur to the mind. There we have many chalices, patens, lamps, vessels (pl. xiii), situlæ, etc., all of the highest consequence in the history of glass. Byzantine

¹ Glass.' By Edward Dillon, M.A. Connoisseurs Library. Methuen. 25s. net.

A New Book on Glass

artificers carried, in fact, their important art of mosaic so far afield as to Cordova, Damascus, Rome, Ravenna and Aachen. On the little-known Sassanian glass Mr. Dillon makes some pertinent remarks.

This brings us to glass from Anglo-Saxon and Frankish tombs, a subject that has been fully illustrated on account of the numerous finds both in England and on the continent. In consequence of the tardy period of their conversion, we have the glass vessels of these peoples to, as Mr. Dillon says, as late a date as the sixth and seventh centuries. We should be disposed, from the evidence of MSS., to carry the palm cups much later; and it will be remembered that small semi-spherical drinking bowls are shown, with the perfect accuracy of the stitch work, in the fifty-third illustration of the Bayeux tapestry. Among the vessels in this class we have the footless glass in the form of a drinking horn, not to be set down unemptied, after the northern manner, and we know precisely from illuminated manuscripts what the procedure on the mead-settle was.

Very important among glasses in use in England in this epoch which the graves have surrendered are the fragile stringed and lobed vessels imported, as we believe, from Merovingia. We are glad that Mr. Dillon has touched upon the much discussed Hedwig glasses (pl. xvii); for they are some of the most remarkable and puzzling of the vessels which time has bequeathed. We take the date of all of them to be the later part of the twelfth century. They are unknown in England.

A valuable part of this book is the chapter on the mediaeval treatises on glass. To these we may add from the volume of Flemish drawings in grisaille, in the British Museum Add. MS. 24189, fol. 16, the pictures illustrating the practical part of glass making, about 1470.

The chapter on enamelled glass of the Saracens (pl. xxv), variously spoken of in mediaeval times as 'Voiire à la façon de Damas,' 'à la Morisque,' 'Verre de glass d'Alexandre,' and produced during the restricted period of the thirteenth, fourteenth and fifteenth centuries, has special interest and value, and it is impossible to set down in a *précis* what Mr. Dillon has so well told at large. It must suffice to say, what is now well recognized, that no group of objects in glass approaches this one for decorative and artistic beauty. The chapter ends with the mosque lamps.

The wide subject of Venetian glass naturally fills a large space. We can only say with regard to Mr. Dillon's three chapters that they teem with the knowledge he is so well able to express. They deal with the beads, the enamelled glass of mediaeval date, and the *cristallo* vessels—the 'diaphanous, pellucid, dainty' objects of the sixteenth and seventeenth centuries. It is obviously

difficult to assign dates, and the Italian pictures, unlike those of the Low Countries, give little help. Moreover, though it may be heresy to say so, much of the sixteenth and seventeenth century Venetian glass is fantastic and artistically unattractive, while the *dégringolade* in modern efforts is more than notorious. The variety of Venetian glass, whether as *vetro di trina*, *latticinio*, *reticelli*, or *schmelz*, is as endless as the changes of the kaleidoscope.

Space will not allow us to do more than refer to the author's considerable story of glass-making in France, as to which the documentary evidence is so copious and the examples so scarce—the reverse of the case for Spain. The efforts at Nevers furnish a large part of the French story (pl. xxxv).

To touch now upon the involved history of the progress of the art in Germany and the Low Countries. A conspicuous part was played in the latter region in consequence of the remarkable art movement of the early part of the seventeenth century, under which renegade Venetians and hirelings from Altare (Mr. Dillon calls it L'Altare) introduced the art of the 'gentleman glass-makers.' The intricacies of this movement have only of late years been laid bare from documentary evidence. Then 'Tous les Rois et Princes désiraient et affectaient avoir en leur royaume cette science.' As an instance of the artistic complications of the case, in the Low Countries alone, glasses 'façon de Venise' were authorized in 1607 to be made at Antwerp, Brussels, and Liège. But Venetian glasses were imported from Venice; they were legally made in the Low Countries, by Venetians and Altarists; others were illegally made by natives; and others, again, imported from Paris, Cologne, London, etc., and 'si ponctuellement' were they all fashioned 'qu' à grand peine les maîtres eux-mêmes sauraient juger la différence.' We should have welcomed a much longer chapter on Low Country glass from Mr. Dillon's facile pen.

Among the varied sorts of the glass of Germany, of which he speaks at length, perhaps the picturesque pruned *rocners*, so frequent in Dutch pictures (pl. xxxvii), possibly of late Roman origin, are conspicuous, as are also the dull enamelled *humpen* from the Forest, redolent of the country of their origin, and very characteristic, in their capacity, of 'the classic age of German thirst.' Mr. Dillon's criticisms on them are excellent, and he gives some delightful items *à propos* of Kunkel's ruby and German opaque white glass. Examples are not wanting of enormous cylindrical *humpen*, painted in oil colour which is apt to flake off. These are mere 'verres de parade,' and—particularly those without bottoms—not for use. They were too large for convenient manipulation in enamel colour. In the volume before us all the varieties of German glass, and the arts applied to

them, are spoken of in a way that indicates complete knowledge of the matter.

The discussion of the English subject comes naturally last of all in the long history, and again Mr. Dillon does his work excellently well. In the course of the two chapters, as, in short, throughout the book, he makes frequent allusion to Mr. Albert Hartshorne's 'great work' on old English glasses, and he is further most generous in his acknowledgement to the numerous authorities to whom he is indebted. We greatly commend this practice, partly because it is only bare justice, but chiefly because not to do so is calculated to mislead, and to hinder the free course of intelligent inquiry. In these final chapters we get the history of English glass of the sixteenth, seventeenth, and up to the end of the eighteenth centuries, when the glasses with the faceted stems were made of the finest metal in the world—'l'article Anglais, solide et comfortable mais sans élégance.' From the middle of the sixteenth to the end of the seventeenth century the main history of English glass-making is drawn from documents—the Patents; during the eighteenth century the inquirer has to disentangle the story for himself from the evidence of the glass vessels alone. How far that final story has interest each must judge according to his individual leanings. We gather that eighteenth-century glasses do not appeal as artistic objects to Mr. Dillon. Nor do they greatly to us.

But they have a decided individuality, and they have already passed into history. Within the last few years, since the appearance of Mr. Hartshorne's book, and seemingly in consequence of it, a craze has arisen almost as startling as, but less explicable than, that of three centuries ago for Venetian glasses in the Low Countries. 'Tous les rois et princes' now desire and affect to have eighteenth-century glasses—and particularly Jacobite ones—in their cabinets. They are regarded by the public at large as something to collect not collected before, and by more reflective persons as having a sort of old-world quaintness, as the types of the drinking cups of the wits and the beaux of the brilliant literary society of a

golden age, when humanity was not swamped by fierce journalistic publicity, and gentlemen drank punch and canary and 'sec' in the taverns and coffee-houses, 'Glorious John' at 'Wills's,' Addison at 'Buttons,' Steele at the 'Rose,' or Pope at 'White's,' the Antiquaries at the 'Young Devil,' and troops of country gentlemen in red coats, bloods, and men of fashion at such resorts as the 'Old Devil,' 'Lockit's' or the 'Rainbow,' all toasting 'Youth's youngest daughters' in the glasses that have so suddenly become famous. Others now esteem only the latest, the cut glass variety, on account of the noble appearance they made upon the velvety surfaces of the oil-polished tables, lately again revived—in 'French polish'!

To meet the great demand for the latest of the eighteenth-century wine glasses forgeries are arising on all sides, one glass-house in the Midlands devoting its energies to the glasses with faceted stems and, as with the counterfeit Venetian glasses of three hundred years ago, 'si ponctuellement que les maitres eux-mêmes ne sauraient juger la différence.' Antiquity shops throughout England are flooded with these sorry productions, styled 'antiques,' as if they were classical remains brought back from a 'grand tour'! But some, as we have said, are almost good enough to deceive the very elect, while millions of wretched prim vessels, with attenuated coloured stems, arrive from the continent, and so unlike the old English examples that they should deceive no one; but do, apparently sell rapidly. Mr. Dillon's book may tend to correct these untoward conditions.

Of the *verres parlants*, the Williamite, the Jacobite, the Nelson, and other such glasses, Mr. Dillon has something to say, as well as of the glass of Persia, India, China and Japan, and his index is to be commended. We strongly disapprove of, and stigmatize, the senseless practice of paging a book at the bottom. What the advantage may be of so acting contrary to immemorial usage we cannot even guess. The work is embellished with forty-nine full-page illustrations of the finest quality.

❧ NOTES ON VARIOUS WORKS OF ART ❧

NOTES ON ENGLISH ARTISTS

I. ON TWO WORKS BY WILKIE IN THE TATE GALLERY

THE object of this note is to add a holiday page to the record of Wilkie's life. Among his pictures in the Tate Gallery is a small landscape from the Vernon collection catalogued as *A Woody Landscape* (No. 330, on panel, 9 inches square). Landscape, in Wilkie's work, is rare, and this is a

charming little picture, though it has suffered some darkening and cracking. On the back it is signed and dated in ink by the painter, 'D. Wilkie f. 1822,' and this had been noted in the catalogue. But in the course of last year, during rehanging, I noticed some faint traces of a pencil inscription beneath this. It was possible to puzzle out parts of it in a good light where the pencil had slightly dented the surface, (an attempt to photograph it was a failure).

Notes on Various Works of Art

The parts deciphered ran as follows, the more doubtful words being bracketed :—

Painted at the Grove Little
Mr. Nursey's [late] residence
and presented to [Percy] Nursey Esq.
.... affectionate friend Mr. Wilkie
..... with him [as] a token
..... friendship.

At this point I referred to Cunningham's 'Life of Wilkie' under the date 1822 and found a waif of a letter preserved there (Vol. ii, p. 81) which supplied a missing word in the address, and confirmed a rather shaky reading of the name Nursey.

Here is Cunningham's preliminary note, and the letter itself :—

'Before he set out for the North, Wilkie accepted an invitation to Woodbridge, which, as it included his mother, was the more welcome, where he hoped for much improvement in health from the free air and unabridged walks of that pastoral district. Nor did the invitation shut him out, while it brought free air, from conversing about his favourite art; for the gentleman at whose house he resided had tried his hand in the art of St. Luke, and was besides a learned man.

To Miss Wilkie,

Grove, Little Bealings, Woodbridge,
2nd July, 1822.

Our mother is extremely well, and appears to enjoy this place and the society of our good friends, Mr. and Mrs. Nursey, exceedingly. Our welcome was the most hearty from one and all that could be conceived, and even a great-footed pup of a spaniel seemed, in the joyous simplicity of his looks, to join in the general greeting. Our mother has been going over the house with Mrs. Nursey as happy as can be, and declaring every thing to be *extraordinar*.

D. W.'

Wilkie, when he paid this visit, was on his way to Scotland to paint a subject connected with George IV's visit to Edinburgh and to make studies for his *Knox Preaching*. He had begun, before leaving London, the *Village Beadle*. Both the *Knox* and the *Beadle* are in the Tate Gallery, as well as the little holiday picture, which was evidently left as a souvenir of Wilkie's visit to the Nurseys.

This trifling discovery had a lucky sequel. I mentioned it to Mr. Heseltine, the well-known collector, and trustee of the gallery, and he told me that he possessed a water-colour portrait of Mr. Nursey by Wilkie. The evidence was an inscription on the mount in the writing of Sir J. C. Robinson, a former owner of the drawing. I met Sir Charles Robinson shortly afterwards and asked him about it, when he told me that he had obtained it from a son of Mr. Nursey, and added that he had in his possession a sketch in oil by Wilkie, a picnic party of the Nursey family. I ventured to urge how pleasant it would be to have this

beside the other sketch, and to this Sir Charles generously consented, presenting the picture to the gallery through the National Art Collections Fund.

The reproduction will give some idea of this little piece, preserved in its freshness by the directness of its execution. Mrs. Nursey stands up in the black and scarlet of the neighbouring *Beadle*, and her girls are grouped about her in their summer dresses. There are hints of a staid Scottish Watteau in the delicious indication of the figures, and of Gainsborough in the landscape setting.

Three labels on the back of the panel confirm the connexion of this little picture with the other. One, cut from a printed catalogue of some sort,

Sir D. Wilkie.

147. A sketch for the picture of the Nursey Family

suggests an intention to paint a larger work, but nothing of the sort figures in the lists of Wilkie's pictures.

A second, in writing, runs, 'Wilkie's picture of the Nursey family. Scenery near Orwell, Ipswich, on the grounds of Sir Philip Brooke. The game-keeper's cottage is in the picture.' A third runs, 'Wilkie. Mrs. Nursey and Family. Pic-nic on the Orwell.'

The picture is hung in Room I, catalogued as *A Pic-nic* (No. 2131, on panel, 10 inches by 7).

D. S. MACCOLL.

A PICTURE BY HUGH VAN DER GOES

I HAVE been so busy of late that I have been unable until now to comply with the Editor's request that I would send a note on the interesting fragment in the possession of Christ Church, Oxford, of a large painting on linen said to have been almost destroyed by fire in a palace at Genoa.¹

It is certainly a fragment of one of the most famous paintings of the early Netherlandish school, the *Deposition from the Cross* by Hugh Van der Goes of Ghent. The entire composition consisted of six figures of three-quarter life-size on a gold background. It was given to the church of Saint James at Bruges at the end of the fifteenth century by James, son of Paul Biese and Mary, his wife.² Albert Dürer in his diary mentions having been taken to see this picture on April 8, 1521; he calls it a costly painting, and Hugh a great master. In 1580, when the Calvinist iconoclasts were approaching Bruges, this picture was, to save it, hastily covered with a coat of black distemper on which the Ten Commandments were inscribed. Van Mander, who had heard of this but apparently had never seen the picture, writing in 1604, calls it a *Crucifixion*, and the

¹ Reproduced in THE BURLINGTON MAGAZINE, Vol xi, p. 320, August, 1907.

² She died in August, 1506, and was buried behind the high altar over which the picture was placed. James survived her and was buried by her side February 28, 1528.



A WOODY LANDSCAPE, BY WILKIE
IN THE TATE GALLERY



A PICNIC. SKETCH BY WILKIE
IN THE TATE GALLERY



DRAWING AFTER THE DEPOSITION FROM THE CROSS BY HUGH VAN DER GOES



FRAGMENT OF A COPY OF AN ENTOMBMENT AFTER (?) HUGH VAN DER GOES. IN THE KAISER FRIEDRICH MUSEUM, BERLIN

A PICTURE BY HUGH VAN DER GOES

Notes on Various Works of Art

SPANISH IRONWORK

FOR five and twenty years there remained on loan at the Archaeological Museum at Madrid a magnificent display of Spanish ironwork, loaned by Señor Nicolas Duque, of Segovia. He being now dead, and his representatives desirous of realizing the value of his property, the entire collection, consisting of upwards of five thousand specimens, has been withdrawn from Madrid, and brought over to London for sale in this country. As to how the collection was amassed it is perhaps best not to inquire. The amount of vandalism involved in detaching so large a number of locks, hinges, door-knockers, studs and other ornamental fittings from the doors, chests and other wood objects for which they were designed, and to which they originally belonged, is deplorable. However, as an accomplished fact it may after this interval of time be passed over in wonder and admiration at the excellence of the treasures exhibited in the Conduit Street Gallery of Spanish Art.

The majority of the specimens belong to the fifteenth and sixteenth centuries, but they range also a century earlier as well as a century or two later. In a limited number of instances, in which the design is based obviously upon German *motifs*, the detail is somewhat clumsily executed, as indeed would naturally ensue whenever a man is striving after some unfamiliar effect, instead of following the bent of his own native genius. Those objects, then, which are purely Spanish in character are not only of more bold and masterly execution, but more interesting and suggestive to the artist. Among the most characteristic decorations are the nail-head bosses with which the otherwise flat surface of wooden doors was ornamented—a tradition no doubt derived from the times of the Moorish occupation. It is a valuable object-lesson to note what endless variety can be obtained out of the simple unit of the square or round plate of metal with the invariable nail or bolt for attachment, in the centre. But whether in nail-heads, hinges, locks, door-knockers, grilles or processional crosses—no matter what the object be—the suitability of purpose and the capacity and limitation of the metal in hand are never ignored or misunderstood; and this factor constitutes the essential excellence of the whole work.

AYMER VALLANCE.

AN UNPUBLISHED PORTRAIT OF MARY QUEEN OF SCOTS

THE portraiture of Mary Queen of Scots has been so carefully investigated that any unpublished portrait demands attention. The picture here reproduced by permission of its owner, Miss Wilbraham, is in oil on canvas, and measures 30 by 24 inches. It is inscribed above the head with the motto *VIRTUTIS AMORE*. This portrait

painter to whom its preservation was due a brute to have dared to deface it, but adds that the over-paint had been removed and the work found to be uninjured. Sanderus in 1641 and Descamps in 1782 call the picture the *Descent from the Cross*; the latter describes it as a dry, hard painting, with any merit that it may have due to some of the heads being natural and even fine ('s'il a quelque mérite c'est d'avoir quelques têtes où il y a bien de la vérité et même d'être belles'). It disappeared from the church not long after. Numerous copies of the painting are preserved, one in the cathedral of Bruges, another at Termonde, a third at Badtendeldert near Amsterdam, others in the episcopal museum at Haarlem,³ in the Wallraf Richartz museum at Coln, in some churches in the north of France, at Lisbon and at Naples. The drawing here reproduced was, if I am not mistaken, bought for a trifling sum at a dealer's in Endell Street. Most of the painted copies I have seen show the stem of the cross with its beam extending across the whole width of the picture, and the ladder leaning against it. The drawing omits these, but I think the figures come nearer to the original than those in any of the paintings.

The Berlin Gallery possesses a fragment of a copy on linen of an *Entombment*, the original of which may have been painted by Van der Goes. We reproduce it from a photograph kindly sent us by Dr. Friedländer⁴ in the hope that it may lead to the discovery of the original if it has escaped destruction.

W. H. JAMES WEALE.

NOTES ON TWO DUTCH PAINTERS

IN the collection of M. I. De Coussemaker at Bailleul is a *Vanitas*, signed David Bailly pinxit 1651.

In the church of Venloo there is a painting representing the Apostle St. Paul standing behind a table on which a book lies open; he holds a sword, above the handle hovers a dove; on a tablet in front is the text

ACCIPITE GLADIUM SPIRITVS
QVOD EST VERBUM DEI. EPHE. 6. 1.

On a shelf against the wall in the background are some books and a parchment roll bearing the signature CORNELIVS BVYS A^o 1560.

In the register of baptisms of children of Catholic soldiers at the Town-house of Venloo is the entry of the baptism of the painter, John van Cleef: '1646, 6 Ianuarius. Ioannes, naturalis filius Gabriel de Cleef sub domno de Cleef, Elizabetha Jansens. Susceperunt: Ioannes Hars et Anna van Haldermont.'

W. H. JAMES WEALE.

³No 180, panel H. o, 97; B. 1, 22, described as in the manner of Quentin Metsys.

⁴See a notice by him in the 'Jahrbuch der Kgl. Preussische Kunstsammlungen,' XXV, iii. 1904.

Notes on Various Works of Art

presents a close similarity to a miniature of the Scottish queen in the possession of the duke of Portland. The miniature—the subject of much discussion—bears the same legend, VIRTUTIS AMORE, which has been interpreted by Mr. Andrew Lang ('Portraits and Jewels of Mary Stuart,' p. 23) as an anagram for 'Marie Stuart.' Its general character leads one to conclude that the picture is contemporary, or nearly so, with the Portland miniature, upon which it is probably based. It, however, presents minor variations from it, particularly in the length of the face. Mr. Lang has suggested to me that these differences may be due to the introduction of details from other portraits of the queen. Though little is known of its history, which can be traced back only for a couple of generations, the picture may fairly be added to the list of authentic portraits of Mary Stuart.

H. C. S.

RUBENS AND WATTEAU

THE connexion between the art of Rubens and that of Watteau is of so much interest to students of both painters that the exact correspondence between a drawing by Watteau in the Print Room of the British Museum and a group in Rubens's *Assembly of the Gods*, one of the series of the 'History of Marie de Medici' in the Louvre, may be worth notice. This is especially the case, since the drawing, made very probably during the period spent by Watteau in the studio of Claude Gillot, furnished an idea for the composition of more than one of Watteau's pictures. His admiration for Rubens dated doubtless from the days when he

attended the abbey church of S. Amand in Valenciennes, where the triptych of *St. Stephen* hung over the tabernacle, but the examples of Rubens in Paris have a more direct bearing upon Watteau's art.

As the reproductions will indicate, the group copied is that of Diana, Bacchus, and Venus on the right of the painting; and the drawing is executed in red with touches of faint black crayon, while the higher lights are brought out in white chalk.

The memory of this group of three figures recurs again and again in Watteau's subsequent painting: first of all in his 'Italian Musicians,' where the Diana of the drawing becomes Cassandra, the *chanteuse*; the Bacchus becomes Harlequin, or Mezzatin, the dancer-guitarist; and the Venus becomes Columbine or Margot, the *danseuse*. Watteau added, of course, the Gilles or Pierrot, the Scapin or Scaramouch, and the Doctor, but the Rubens group is responsible for the central motive of the composition. In the 'Fêtes Galantes' again the influence is obvious. The Diana and Bacchus form *La Surprise* at Buckingham Palace; the Venus is the lady walking disdainfully away with her partner in the *Fête Vénitienne* at Edinburgh and in the *Fête d'Amour* at Dresden. In *L'Amour Paisible* at Berlin all three figures may be found as Rubens painted them.

The Goncourts record the sale of the drawing here reproduced on January 28, 1788; but nothing more seems to be known of its history until it was acquired by the British Museum in 1846 from a person of the name of Rutter.

EDGCUMBE STALEY.

❧ LETTER TO THE EDITOR ❧

A FIFTEENTH-CENTURY TAPESTRY

To the Editor of THE BURLINGTON MAGAZINE.

DEAR SIR,—The interest of this piece of tapestry as an historical document is overrated by C.H.W., who has not discovered the source from which the designer drew the materials for his compilation, or sufficiently recognized what heraldic enormities he committed. That source is nothing more recondite than Schedel's Nuremberg Chronicle of 1493, which supplies, accordingly, a *terminus a quo* for the tapestry. How much later it should be dated I will not venture to decide, but it presumably still falls within the period in which plagiarism from Wolgemut would be considered as allowable as it was convenient. But plagiarism, to be successful, needs more knowledge and discretion than the designer of the tapestry possessed. He had a very simple task when he conveyed the central group with the brocade pattern and inscriptions direct from the woodcut on fol. 267 verso, a woodcut copied itself from Schongauer's engraving, B. 71. His misfortunes began when he undertook to

transfer another figure from the extreme right to the extreme left of a composition. The two electors are taken from the large two-page woodcut on fol. 183 v. and 184 of the *Weltchronik*. A glance at the woodcut explains why, in the tapestry, the elector of Brandenburg bears the arms of Saxony. In the Chronicle, 'Marchio Brande' stands on the extreme right, next to 'Dux Saxonie'—it was in 1806 that that duchy became a kingdom—and to the right of each elector is placed his coat-of-arms. In transferring the Margrave to the left the copyist unluckily took the arms of the next elector, 'Dux Saxonie,' along with the Margrave and left out the Margrave's own arms altogether. No historical explanation of the conjunction that resulted from this mistake is admissible for a moment. What happened to the next elector in the woodcut, 'Palatin' reni,' is not so easily explained. Since he is placed on the right of the tapestry it would have been easy with due regard to symmetry to give him his proper escutcheon with the lion of the Palatinate, instead of which he bears, apparently, per



Watteau

A DRAWING BY WATTEAU
IN THE BRITISH MUSEUM



FRAGMENT OF THE ASSEMBLY OF THE
GODS BY RUBENS. IN THE LOUVRE

RUBENS AND WATTEAU



PORTRAIT OF MARY QUEEN OF SCOTS IN
THE COLLECTION OF MISS WILBRAHAM

AN UNPUBLISHED PORTRAIT OF MARY QUEEN OF SCOTS

bend, France and the bishopric of Würzburg.' The designer of the tapestry seems to have had Franconia in his mind. The bishop of Würzburg, in 1443, assumed the title duke of Franconia, quartering with the arms of the bishopric the newly invented arms of the duchy of Franconia. But what either Würzburg or France has to do with the Elector Palatine it is impossible to say. Such a confusion is scarcely credible in any age when heraldry was a living science. In conclusion, it ought not to be necessary to remark that the dishes and the key are simply the attributes of the respective electors, as a key or saw or knife is the attribute of this or that apostle, and that no reference is intended to any particular historical event, such as the coronation of Frederick III in 1452.—Yours, etc.,

CAMPBELL DODGSON.

[We feel bound to state, in justice to the writer of the article in question, that, owing to a misunderstanding on our part, he was not given as much time to deal with the subject as, in his opinion, its complexity deserved; and we must therefore take the responsibility for its incompleteness.—ED.]

ENGLISH FURNITURE IN THE VICTORIA AND ALBERT MUSEUM

WITH reference to Mr. R. S. Clouston's letter in the November number of *THE BURLINGTON MAGAZINE*, we are enabled to state that the Board of Education has under consideration new arrangements between the Council of Advice for Art and the work of the Art Museum.

ART BOOKS OF THE MONTH

ARCHITECTURE

MADONNA DI VICO. L. Melano Rossi. Macmillan and Co. 21s. net.

IN a corner of Piedmont, some sixty miles south of Turin, there stands one of the most extraordinary monuments ever raised since the early days of the Renaissance, the Santuario of the Madonna di Vico. Charles Emmanuel the First, duke of Savoy, conceived the idea of building here a mighty temple, which should not only enclose a shrine of the Virgin famous in that neighbourhood, but should also symbolize his idea of a great Italian nation,—as Signor Rossi puts it, he aspired through the religion of the Church to reach a religion of patriotism. To carry out his idea he called in the services of a military engineer, Ascanio Vitozzi, who, after an adventurous career, embarked on this vast design at the age of 57. The first stone was laid in 1596. Vitozzi's plan consisted of a central oval, 119 feet long by 80 wide, with an oval dome, with three side chapels on either side, a narthex 80 by 27 at the one end, and at the opposite end a choir with semi-circular apse. At the four angles are four lofty campaniles. The exterior of the two sides is concentric with the central oval space. The total dimensions of the Church are 234·7 by 164·1 and some fractions over, and the height from the floor to the top of the cross above the lantern is 246·5. The lantern, by the way, is a remarkable feat. Its internal dimensions are 25·4 by 19·6 by 39·8 high from opening in the main dome to the soffit of the lantern dome, and it is built directly on to the vaulting of the main dome. Vitozzi died before the work was far advanced, harassed by the local clergy, who destroyed his model, and it appears that, with the exception of one of the chapels, the work remained unfinished for the next hundred years, until in 1728 Francesco Gallo continued the work

and completed the dome and lantern in 1735. The campaniles were not completed till after 1881, when the Italian Government took over the building as a national monument.

The surprising thing is that this stupendous monument should have remained practically unknown to students of architecture till the appearance of Signor L. Melano Rossi's book based on the researches of Professor Donna and an architect, Signor Chiecchio. The work was well worth doing, on account not only of the great size of the building, but also of its very unusual plan and construction. It is, so far as I am aware, the only oval dome of this great size in existence. Its major axis is larger than the diameter of the dome of S. Paul's, and some idea of its magnificence can be gathered from the admirable photographs in Signor Rossi's book. The illustrations alone make this book worth buying. The author has devoted a great deal of care to the elaboration of his theme, and his account is very interesting. Our only quarrel with him is that there is a great deal about architecture in general but very little about this particular building. For example, chapters v, vi and vii are devoted to a disquisition on the whole theory of architecture freely interspersed with quotations from all sorts of writers, in which scarcely a single reference to the Santuario is to be found. Neither, again, can one accept entirely the author's critical point of view. American critics of architecture are given to riding the 'honest construction' hobby to a standstill. They cannot rid themselves of the idea that unless every detail of the building can justify itself as a constructional necessity, it has no right to be there at all. That is undoubtedly true of engineering, and the fascination of fine engineering is to be found in its direct and unabashed version of the hard necessities of construction. In the art of architecture other qualities come into play, and a great deal of cant is talked

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which prevents the right appreciation of those qualities. Thus Signor Rossi condemns an entablature which runs round the building in and out of its recesses on the ground of some very foolish criticism of the Pantheon by Viollet-le-Duc. Critics of this school lose sight of the legitimate purpose of mouldings and entablatures, namely, that of emphasizing certain points in a building, of driving home to the spectator its main lines as conceived by the designer. Mouldings are as the lines of a drawing in the hands of a skilful artist. They have their definite function in relation to the plane surfaces.

One is not in the least disposed to accept the chief ground for Signor Rossi's admiration for the Santuario—that the dome is purely constructional, that there are no chains to tie it in, no brick cones to support the lantern, no false inner dome and the like. My answer would be that its neglect of these resources of architecture accounts for the aesthetic failures of the Santuario. The outline of the dome is much too flat for its height, the buttresses are heavy and clumsy, there is an immense apparatus of masses of building to keep other parts of the building up. The abutments of the central dome are simply enormous, their transverse section nearly equals the total transverse section of the dome itself. I prefer all Wren's 'sham' construction to such a profligate waste of material as this.

Notwithstanding this fundamental difference of view I gratefully acknowledge my obligations to Signor Rossi. It wants some courage to write a monograph on a monumental Italian building of the seventeenth and eighteenth centuries, if the writer is addressing Anglo-Saxons. Students are aware that in the work of that period there are to be found masterpieces of planning and construction from which an architect may learn more architecture than from all the pretty detail of late Gothic and early Renaissance put together, but this is a view that so far has hardly travelled outside the inner circle of students, and any attempt to break through the shibboleths of the mediaevalist by a careful illustration of the architecture of the later Renaissance is work that deserves the gratitude of all who value architecture as the art of skilful planning and building.

There are one or two errors which need correction. On page 116 'Asymmetrical section' should be 'Isometrical section.' (The illustration is a particularly fine one, and makes one regret that Signor Rossi has not given us more measured drawings than he has.) We are told that Juvara, the architect of the Superga, who was somewhat older than Gallo, had been hailed by Milizia as 'the supreme architect of Italy.' There is some confusion here—Milizia was not born till 1728, and did not issue his 'Lives' till 1768, some years after the death of Gallo. Neither Juvara nor Francesco Gallo is, in fact, mentioned by

Milizia at all. One or two errors, however, do not materially affect the value of Signor Rossi's work. He has bravely explored an unknown track, and all who are interested in architecture will be grateful to him for his enterprise.

REGINALD BLOMFIELD.

THE RUINED ABBEYS OF YORKSHIRE. By W. Chambers Lefroy, F.S.A. London: Seeley and Co. 2s. net.

THIS pleasant sketch of the ruined abbeys of Yorkshire well deserved to be reissued. Not only is the country with which it chiefly deals among the most charming stretches of hill and valley in England, but in the wealth of its monastic remains it is perhaps unequalled. Mr. Lefroy brought to his task good taste and no mean antiquarian equipment, so that altogether the book can be heartily recommended to visitors to Yorkshire. The reprint is illustrated with the drawings made by M. Brunet-Debaines some twenty-five years ago, when Mr. Lefroy's studies first appeared.

ARTS AND CRAFTS

ENAMELLING. A Comparative Account of the Development and Practice of the Art. By Lewis F. Day. 1907. B. T. Batsford. 7s. 6d. net.

MR. LEWIS DAY tells us in the preface to his book on enamelling that he is not himself an enameller. This confession will come almost as a surprise after reading this study where every page is closely packed with details concerning the practical *minutiae* of the craft. Indeed the especial *forte* of the author lies in his keen insight into these practical details. His interest in them has led him to analyse the methods of the enamellers of all ages and climes and to differentiate the almost endless varieties and methods of application of enamel, many of which might well have been overlooked by a less thorough observer. Of great interest is the description given of the ingenious methods of the later enamellers of Limoges, and not less care is given to the analysis of such an exceptional process as the rare inlay of enamel on glass (*en résille*) practised at times by the French jewellers of the Renaissance. Very ingenious, too, is the suggestion—we do not know whether it is new, for we find in this book no notes and few references to other works—that the minute patterns, especially of checkerwork, on Gallo-Roman and old Irish enamel may have had their origin in an inlay of millefiori glass. It is doubtless the interest that the author takes in the details of technique that has led him to dwell at perhaps disproportionate length upon what may be called the *hors d'œuvres* of the craft. 'Enamel,' he himself declares, 'at its best and brightest is neither on the

glaze nor under the glaze but in it, held in solution.' That is as much as to say that the art finds its fullest expression in *champlevé* and *cloisonné* work. Such work is essentially decorative, and in it the enamelling itself plays the principal part in the decoration. Quite otherwise is it with painted enamel in its various forms. Here the aim is generally at pictorial effect, and in the end, vaulting ambition overleaping itself, the enameller becomes a mere subordinate of the miniature painter. On the other hand we have the many subordinate applications of enamelling to jewellery to which Mr. Day has allotted so much of his space. Now on the whole our central division, the *cloisonné* and *champlevé* enamels, finds its fullest development in the work of the Chinese. Here, if anywhere, the enameller 'plays the game,' to use a favourite expression of Mr. Day, swerving neither to right nor to left. It is rather disappointing to find how little our author has to tell us about these oriental enamels. There is no attempt to differentiate the Ming work, so superb in colour and decorative effect, from the technically more perfect enamel of Kang-he, or again from the 'smug finish'—here again we borrow the term—of the Kien-lung period.

Mr. Day is, we know, an authority upon stained glass, and he dwells more than once upon the fact that the material of the enameller is itself nothing but glass. He, however, scarcely seems to grasp the fact—at least he does not bring it prominently forward—that from the chemical side the central point that links together every kind of enamel is that we are in all cases dealing with what is essentially a silicate of lead. Indeed, until the end of the seventeenth century the use of 'glass of lead' was practically confined to the fluxes of the enameller and to the manufacture of artificial jewels. There two uses are historically closely connected, and it must not be overlooked that both were in early days surrounded with mystery. The Egyptians had no knowledge of this readily fusible glass of lead, and hence it is that true enamels have never been found in their tombs, never at least until Ptolemaic times. It is to this period that we must probably ascribe Mr. Hilton Price's beautiful enamelled *scarabaei*, of which Mr. Day makes no mention. It is more surprising to find no reference to that strange enamelled jewellery of still later date that was found in the tomb of a native queen at Meroe, close by the Fourth Cataract. On the other hand Mr. Day has ransacked the museums of Europe in search of examples to illustrate his text, and we must be thankful for the numerous illustrations of little-known objects from Spain, from Hungary, from Russia, and from not a few out-of-the-way churches and collections in France and Italy. These alone give a distinct value to the book.

E. D.

VASARI ON TECHNIQUE. Now for the first time translated into English by Louisa S. Maclehorse. Edited by Professor G. Baldwin Brown. London: Dent. 15s. net.

VASARI'S treatise on architecture, sculpture and painting prefixed to his famous 'Lives' well deserved to be presented in an English dress, and translator and editor have combined in making that dress a worthy one. The translation deals successfully with the very considerable range of technical terms necessitated by the many subjects discussed, while the notes are in almost all cases both scholarly and ample. The illustrations are few but are well chosen and novel; there is a good index; and the absence of a bibliography is the one defect of the main plan of the volume. Altogether the edition merits a place beside the English versions of Cellini and Cennini, although the original cannot claim to possess quite the same value as those two technical treatises.

Cennini and Cellini both wrote for the benefit of their fellow-workmen, explaining details of practice which would be useful to workers but useless or even unintelligible to lay readers. Vasari, writing in an age when the technique of the arts he discusses had been reduced to universally respected formulae, does not attempt to do much more than give a general sketch of the subject for the benefit of a wider audience. Only in the case of architecture does he go into some detail, and here the editor seconds him excellently. The notes on a device employed by Vasari in the building of the Uffizi, on the various kinds of stone used in Italian architecture, and in particular the essay on Francesco del Tadda and sculpture in porphyry may be instanced. The removal of the Michelangelo statues from the Boboli grotto seems to have escaped the editor's notice, as does the remarkable account of Andrea dal Castagno contributed by Mr. H. P. Horne to *THE BURLINGTON MAGAZINE* in 1905 (vol. vii, pp. 66 and 222). In discussing the evolution of oil painting in Italy, Professor Baldwin Brown does not, perhaps, lay quite enough stress on the fact that the painting of the late quattrocento was in substance still tempera painting, the oil pigments being applied at first as a varnish to give a general richness of effect. Then gradually what was at first only a process of finishing becomes the main painting, the tempera ground, however, being retained long after the manipulation of oil paint in the hands of Titian had attained its full perfection. Indeed, certain qualities of richness and luminosity which the great Venetians attained at this moment in their city's history, when pictures were begun in tempera and finished in oil, have never been attained since, and the effects produced by Rubens and Turner working in transparent colour over a foundation of solid flake white, though based on the same principle, have not the same

Arts and Crafts

unique vibrancy. In a short notice it is impossible to touch upon one tithe of the subjects which fall within Vasari's scope, still less to deal with the wider range covered by Professor Baldwin Brown's interesting commentary: we can only recommend the book to the notice of all who are interested in Renaissance craftsmanship. A misprint in the last line of page 156 is the single typographical slip which we have noticed.

ARMORIAL CHINA. A Catalogue of Chinese Porcelain with Coats-of-Arms in the possession of Frederick Arthur Crisp. Privately printed. (270 Walworth Road, S.E.) 1907. £2 2s. net.

It is well known that the great Imperial factory at King-te-chen, far away in the interior of the country, has at all times had the practical monopoly of the manufacture of porcelain in China. When, however, before the end of the seventeenth century the various European countries had established their factories at Canton and the export to western lands had become concentrated at that busy commercial centre, there arose a local school of enamellers who devoted themselves to painting over the glaze upon the plain white or slightly decorated wares that reached them from the interior, suiting their designs to the taste of the country for which the ware was destined. Some of these men were true artists; in a few instances—what is almost unexampled in the case of Chinese porcelain—the mark of the painter may be found beside his exquisite designs of birds and flowers. One school supplied the Siamese market with little cinerary urns decorated with Buddhist saints in flaming niches; another painted on the white enamelled surface of hammered copper vessels. The work of yet another class of these enamellers was apparently confined to mechanically copying on to the face of plates and mugs the elaborate coats-of-arms of which the designs were provided by European agents at the various factories. The fashion for complete dinner services thus decorated arose, it would seem, about the end of the seventeenth century. At first, however, the coats-of-arms—in these cases very rudely copied—were generally painted in blue under the glaze, and these must have been executed at King-te-chen. Later, when the practice of enamelling in colours was established at Canton, we find that apart from the *sable* and the *or* the colours employed were generally confined to an iron red (the *rouge d'or* is never found in the arms themselves, though it may occur in the mantlings and the surrounding decoration) and to a blue of various shades. The latter colour has given much difficulty, and the heavy blotchy cobalt is at times replaced by an attempt at a turquoise blue. The tinctures are as a rule carefully followed by the Cantonese enamellers; however, in a plate illus-

trated in Mr. Crisp's catalogue (No. 242) the 'azure' of the 'fess chequy' in the Stewart arms is rendered by a nondescript puce colour. In the case of the dinner-service with the Chadwick arms each piece is dated and marked 'Canton in China,' as if to prevent any confusion with the products of the 'New Canton Works' at Bow.

As a class this hybrid ware appeals more to the student of heraldry than to the lover of oriental porcelain. Mr. Crisp, whose elaborate catalogue of oriental china in his possession has suggested these remarks, is solely concerned with the interpretation of the coats-of-arms—more than a thousand of these coats are blazoned. It is interesting to compare the twelve illustrations by coloured collotype in this work with the chromolithographic plates executed by Mr. Griggs for a similar catalogue issued in 1887. Though inferior to the latter in delicacy and finish, Mr. Crisp's plates certainly succeed better in rendering the general aspect of the original objects.

E. D.

THE COLLECTOR'S MANUAL. By N. Hudson Moore. With 336 engravings and borders by Amy Richards. Chapman and Hall. 25s. net.

THE title of this book is not fully descriptive of its contents, for in the first place it deals almost entirely with objects in American collections, in the second place its scope is limited to household furniture, utensils, and ornaments, and finally it makes no pretence to the scholarly completeness which the word manual implies, but is rather a series of pleasant gossiping essays. Each page is surrounded by an emblematic border printed in a pleasant shade of brown, and the text is accompanied by a very large number of well-printed illustrations. The volume is thus emphatically handsome as well as readable, but naturally it cannot stand comparison in point of scholarship with the standard monographs on the many subjects with which it deals. Indeed, the literature of collecting has now become so voluminous and so minute that no single book can cope with the subject as a whole, and at the same time deal with it in sufficient detail to serve as a work of reference. A collector, however, always likes to know what collectors in other countries are doing, and the present book gives an indication of the method and spirit with which collecting is pursued in America, and of the various centres of native industry which have flourished there. It is thus well worth study by those who are interested in the subjects which it discusses. These include tables and chairs, chests and sideboards, bedsteads and bureaus, English pottery and porcelain, glass ware, lustre ware, cottage ornaments, clocks, brass ware and pewter. The addition of old silver and Sheffield plate might have been an advantage.

PAINTING AND SCULPTURE

CIMABUE FRAGE. By Andreas Aubert. Leipzig: Karl W. Hiersemann. 1907. 36 marks.

THE appearance of this book is an interesting evidence that one of the most difficult and at the same time fascinating problems of the history of Italian Art is being attacked in a serious and scientific spirit. This is well, for the particular problem has not of late years always been treated in this way. Dr. J. P. Richter was the first to suggest that the Rucellai Madonna, which had always been considered Cimabue's masterpiece, was not by him, nor even by a Florentine, but by Duccio of Siena. The idea was taken up by Mr. Langton Douglas, who, holding a brief for Siennese as opposed to Florentine art, deduced from it a theory that Cimabue was not only an artist of whom we knew no certain work but was not an artist of serious importance, and that in general the Florentine school was of comparative insignificance till the advent of Giotto. Against such an exaggerated view, incompatible as it is with contemporary and subsequent literary tradition, Herr Aubert's monograph is a weighty protest. He starts out from the position defined long ago by Crowe and Cavalcaselle 'that the history of early Florentine art lies hidden under the ruins' of the frescoes in the upper church at Assisi, and studying them with admirable care and freshness of attention he endeavours to reconstruct *de novo* for himself a possible classification. What is newest in this re-survey of an often explored field is the attention which he gives to the designs as part of a great architectonic whole and to the purely decorative parts of the design.

We may summarize briefly the conclusions at which he arrives. (1) That certain paintings of the right hand transept of the upper church were begun soon after the decorations of the church in 1253; that this scheme of decoration was abruptly stopped. (He explains the curious appearance of gothic forms in this early decoration as a result of direct copying of the French stained glass already *in situ*). (2) That the remaining frescoes of the transepts and choir belong to a period from about 1270 onwards, and are the work of a great and original artist, of Tuscan origin, who was in touch with the ideas of the Roman school. This great Tuscan artist he identifies with Cimabue. To Cimabue he attributes naturally the Madonna with St. Francis in the lower church, which goes of necessity with the frescoes in the upper church. His also is the altar-piece from Sta. Trinità in the Academy in Florence, while the very similar Madonna in the Louvre he ascribes, quite rightly we think, to a scholar. Herr Aubert also ascribes to Cimabue the magnificent crucifix in Sta. Croce, but he agrees with the critics quoted above in taking from him the Rucellai Madonna and giving it, though not altogether unhesitatingly, to Duccio.

In passing, we may suggest that he has perhaps hardly seen the importance of the Sta. Croce crucifix as a connecting link between the other works named and the Rucellai Madonna. It at least gives what the Academy painting fails to do—an idea of Cimabue's mastery of the tempera medium. It shows that delicacy of tone and that atmospheric quality that are so marked in the Rucellai Madonna and so strikingly absent in the Academy picture. It should be remembered that this latter also, like the Louvre picture, may be only a school piece. Finally, Herr Aubert has done real service by reproducing and analyzing critically the one quite indubitable work of Cimabue's which we possess, namely, the St. John of the Pisa mosaic, and showing the close connexion it has with the monumental frescoes in the upper church at Assisi.

Leaving the transepts, Herr Aubert proceeds to analyze the frescoes in the nave. The four evangelists in the vault he attributes again to Cimabue himself. Then come a series of Old and New Testament scenes which he gives to a follower of Cimabue. When we come to the later scenes, the Jacob and Esau frescoes and the four doctors of the last vault, a very decided change of style becomes apparent, and here our author, in agreement with most recent critics, sees the dominant influence of the contemporary Roman school, of which Cavallini was the great master. He calls attention to the great likeness between these and the St. Francis series in which by almost universal consent we see the rising genius of Giotto. Herr Aubert here enters a word of caution and doubt. Accepting as he does the date of 1298 for Giotto's altar-piece in S. Peter's at Rome and not the date 1320 recently proposed by Dr. Siren, he expresses surprise at the great difference in style between those works the date of which cannot be so very far apart, and wonders whether, after all, we have not in the St. Francis legend the work of some Roman artist. The fact that both Thode and Zimmermann have attributed the Jacob and Esau frescoes to Giotto himself on the ground of their likeness to the St. Francis legend certainly must give one pause. But this extremely important and interesting question is not pursued further, as it lies outside the scope of our author's inquiry.

Herr Aubert has certainly succeeded in making clear the existence of a great artist who executed the frescoes of the transepts at Assisi, he has shown good historical reasons for placing the date of these frescoes about the year 1270, when Cimabue was of an age to have done them (this in opposition to Wickhoff's earlier date), and he has shown that their style is that of the early Florentine painters, though not untouched by the influence of the Roman proto-renaissance. In addition to this, he shows that they agree remarkably in style with the one indisputable work of Cimabue—the St. John at Pisa. He has, moreover, done more than

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reconsider the archaeological problem; he has not only reopened the question of the importance of Florence in the development of early Italian art, a question which had been closed with too dogmatic a negative by Mr. Langton Douglas, he has called attention in bolder terms than any recent writer to the great qualities of monumental design shown in these nearly ruined paintings. Certainly no one who considers carefully the design of the *Death of the Virgin* can deny the great originality and the dramatic power of this master.

With his main conclusions the present writer finds himself in general agreement, but he doubts whether the last word has been said here upon the Rucellai Madonna. The heads set round the frame of this picture are an important piece of evidence in favour of its Florentine origin, and of these our author takes no account. One error of observation in the book should be corrected. In speaking of the small early Madonna by Duccio in the Siena gallery, he says, 'It is a pity that the patterned background which now covers the original background hinders us from seeing the relation between the throne and the angels.' A more careful examination would have shown him that the patterned background is, in fact, a cloth of honour held behind the Virgin by the angels, and is not only original but of great beauty.

R. E. F.

ROMAN SCULPTURE, FROM AUGUSTUS TO CONSTANTINE. By Eugénie Strong. Duckworth. 10s. 6d. net.

MRS. STRONG is to be congratulated on the successful accomplishment of a very useful task. It may seem strange, but it is the fact, that hitherto there has existed no systematic account of Roman sculpture, even in German. Writers like Overbeck and Lübke contented themselves with a brief section in which Roman art was treated as a sort of appendix to Greek. Wickhoff's essay on Roman art, published in 1893, was a genial and stimulating work; but Wickhoff's theories on the subject have been battered to pieces by his successors, and are mostly untenable, and his knowledge of ancient art generally is not very profound. In any case, he gives no full account of the subject. Writers like Strzygowski and Riegl, to whose names we may add that of Mr. Stuart Jones in England, have treated of special phases of Roman art, or particular groups of monuments, but have not given us a general account.

Mrs. Strong has carefully studied the publications I have mentioned; of Wickhoff she has edited a translation. She puts together what is most valuable in them, adding much material of her own, and illustrating her text with a large number of representations of the most characteristic Roman monuments. The result is that the ordinary reader

can for the first time judge of the art of Imperial Rome as a whole, in its strength and its weakness.

It can scarcely be maintained that this book is conclusive or exhaustive, an almost impossible achievement in a book on a new subject. It cannot be a matter of surprise that the writer in putting together the views of various able archaeologists has sometimes accepted and placed side by side views which can scarcely be reconciled together. When a new branch of historic study is being formed, the pioneers who break the way are enthusiasts who often greatly overvalue the materials at hand. Thus Wickhoff has greatly overrated the importance of what he calls the method of continuous narration in Roman art, and altogether overpraised such poor works as the monument of the Haterii. And Riegl's panegyric of the art of the age of Constantine reads almost like irony. None of these writers takes up ancient art as a whole, but piecemeal. Thus they do not realize that early Greek art in some phases, as in Lycia, forms a sort of bridge between the mural reliefs of Assyria and works like the column of Trajan. There can, indeed, be little doubt that if we knew more about Hellenistic art (which has never yet been systematically studied) we should find that of the Roman Empire less isolated than it now appears to us.

But, in spite of this, there was an art of Imperial Rome, and it is a very interesting art, though to me its interest is rather historic and ethical than artistic. Mrs. Strong is quite right in saying that the reliefs of the columns of Trajan and Antoninus should be familiar to every schoolboy; nor is it difficult by help of the lantern to make every intelligent boy interested in them. Unfortunately the teachers are usually not alive to the possibilities which lie open to them.

The general succession of styles, Julian, Flavian, Antonine, Severan and so on, is now mapped out with moderate certainty. Authorities differ most as to the sources and the artistic value of each style. The views that Roman art is a production of the Roman genius, that it is essentially Greek, and that it is increasingly oriental, have each their advocates. But the question *what* it was must surely precede the inquiry how it came to be such. And this first question is the one to which the answer is set forth in clear and orderly fashion in Mrs. Strong's book. In my opinion she too often accepts the rather wild theories of some of her German authorities at what Americans call 'the face value,' and is disposed to exaggerate the real merits of some works of Roman art; but these are faults on the right side. In two matters, portraiture and historic relief, the Romans were great; and this is but natural, since the one reflects Roman character, the other Roman achievements.

However, this is only the most obvious aspect of the matter. There are a multitude of problems

of a more complicated nature, and of a more aesthetic character, which are suggested by Mrs. Strong's book, and towards the solution of which she contributes much. We may inquire how far the Romans were successful in suggesting a third dimension in their relief sculpture, and whether their success was due rather, as Wickhoff maintained, to love of art for art's sake, or to a striving after fact at the expense of art. We may investigate the reason of the rise of a specially fine school of portraiture under the Flavian emperors, though the existence of such a school can be established by few examples. Why is the Antonine column so vastly inferior to that of Trajan? What was the real character of Western provincial art compared with that of Rome? Nothing thrashes out such questions as these so thoroughly as a good controversy, as we have learned from the illuminating results of the quarrel between noted archaeologists over the monument at Adamklissi.

It is a pleasure, in conclusion, to bear witness to the general excellence of the illustrations, which are well chosen and creditably reproduced.

PERCY GARDNER.

LA TOISON D'OR. Notes sur l'institution et l'histoire de l'Ordre (depuis l'année 1429 jusqu'à l'année 1559) réunies par le Baron H. Kervyn de Lettenhove. Brussels: G. van Oest. 5fr.

CONSIDERING the romantic interest of the subject, it is remarkable that the modern literature of the order of the Golden Fleece should be as scanty as it is. The fact that since 1830 no work similar in scope to Reiffenberg's has appeared, nor any supplementing it, may be held to account for the misconceptions with which recent notices of the order have been liberally endowed. With Reiffenberg forgotten, it was hardly to be expected that writers upon the Fleece would refer to G. Chastelain, to Olivier de la Marche, much less to the obscurer personages who were concerned, or concerned themselves, with its history during the fifteenth and sixteenth centuries; its statutes were nevertheless available, as a separate publication, in the great reference libraries, and they, in turn, have furnished the basis for more or less sound chapters upon the subject to the encyclopaedic heraldic writers of later days.

It may therefore be admitted that the occasion of the Bruges exhibition¹ made a new work speci-

ally desirable. Baron H. Kervyn de Lettenhove's interesting compilation is written, appropriately to the theme, in that spirit of nobiliary enthusiasm which survives on the continent and is to-day one of the most curious of old-world literary veins. The order, for nearly a century from its foundation, displays itself against a background of fêtes and luxury possible only in the Netherlandish dominions of the last two Valois dukes of Burgundy and their Austrian successors. Splendour plays, in fact, so great a part in the order's annals, and is so insisted upon in these pages, that one may be pardoned misgivings as to certain items Baron Kervyn claims (p. 1) in the 'influence considérable et bien faisante que cette noble institution a exercée dans le domaine religieux, moral, politique et artistique.' Surely it were better to judge less exigently the order brought into existence in 1429-30 by *le bon duc*, Philip, who was himself a man of strong contradictions of character. The points are obvious enough against the favourable verdict the author delivers upon the counts of his choice. Even in artistic matters we think Baron Kervyn's enthusiasm causes him to overestimate the order's performance. The order availed itself to the full of things as they were, but, indissolubly linked to the memory and remains of the most opulent princes of the time, its activity and influence are easily confused with theirs. Of the influence individual members may have wielded there can be no computation: such things have but a tenuous connexion with the body itself; whilst those which might be accounted to the corporate activity of the order in its palmy days are, as the Bruges exhibition testified—and even bearing in mind the treasures at Vienna—for the most part, gone for ever.

It is pleasant to find the oft-quoted 'Marie van Crombrugghe' theory of Philip's choice of the name *Toison d'Or* discredited in these pages. The utter absurdity of the same is demonstrated in the occasion Philip chose for the foundation of the order, his marriage with the comely Isabella of Portugal; as well as by the allusion conveyed in his simultaneously adopted motto AULTRE NARAY. A kindred matter, in what may be called the hermeneutics of the Golden Fleece, is the interpretation of the title itself. Much ingenuity has been expended upon the rival claims of Jason and Gideon; and the quasi-uncertainty which results from such a detailed account of the controversy as is given in Christyn for instance, who epitomized the sources for the question, is in the present work frankly set at rest. A document is printed (p. 7) dating from the year after the foundation of the order and the well-known proclamation commencing, 'Or oyez, princes et princesses,' etc., which, however, contains no explanation of the Fleece conceit. In the last lines of a second proclamation 'la Toison d'or conquise par Jason' is specified; but, unfortunately,

¹Mention of the exhibition, for which Baron Kervyn appears to have anticipated (p. 4) a greater degree of completeness than was found possible, raises the question whether it would not be practicable to remedy the deficiencies in that respect of its pictorial record, soon to be published, by a supplement comprising the portraits of knights not exhibited at Bruges. It is needless to dwell upon the benefit that would accrue to iconographical study by the collection of the remainder of these, among the most interesting of all, portraits. Both at the National Gallery and at Hampton Court the portraits of unknown knights may be found.

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no direct reference is given for this apparently important confirmation of the more probable Fleece theory, and except for a single word its spelling is modern French.

At the end of the work is printed the list of knights elected, to the end of Philip II's sovereignty. While the old spelling (or rather misspelling) of their names is interesting perhaps there is no longer any reason why its inconsistencies and distortions should be held sacred. The names throughout the book are, in fact, its unsatisfactory feature. But its printing and illustrations help to make it low-priced indeed.

A. V. d. P.

THE SLADE, 1893-1907. London: John Fothergill, University College. 6s. net.

A COLLECTION of drawings and some pictures done by past and present students of the London Slade School of Art might not seem in itself to have much reason for existence; but the quality of the drawings included in this volume is so remarkable as to be its best apology. A school which in a few years has turned out such pupils as Mr. John and Professor Orpen, not to mention the other talented artists and students here associated with them, may well be proud of its achievement. It would not be too much to say that, at the present moment, no art school in England, or indeed, in the world, could produce a group of finer drawings. The sense of composition seems to be somewhat less evenly communicable, yet in this direction also there are some notable achievements, such as the pictures by Mrs. MacEvoy and Mr. Albert Rothenstein, or the drawings by Mr. Rich and Mr. Innes. The secret of all this success is revealed by the editor's essay on the principles of teaching drawing at the Slade School, an essay which would well bear expansion, for it errs, if at all, in being unduly concise. It should be read and taken to heart by all who learn drawing and by all who teach it.

GIFT BOOKS

DON QUIXOTE. By Miguel de Cervantes. Translated by Thomas Shelton, with 260 drawings by Daniel Vierge reproduced in photogravure. In 4 vols. Fisher Unwin. £15 net.

SINCE Mr. Joseph Pennell first introduced the work of Vierge to the English public his name has stood high among modern black-and-white draughtsmen; indeed, many would award to him the highest place of all. It was, however, fitting that the illustrator of Pablo de Segovia should devote his last years to the illustration of his country's greatest masterpiece, the History of the Valorous and Witty Knight-Errant, Don Quixote of the Mancha. Only a Spaniard could reconstruct the atmosphere of the romance; and the interesting

introduction by Señor Royal Cortissoz to Mr. Unwin's sumptuous edition does injustice to one remarkable illustrator. There is a little-known series of etchings by R. De Los Rios which catch the Spanish atmosphere of the story no less perfectly than the more elaborate compositions of Vierge, and do so with a characteristic Spanish gravity that brings out more completely than any other illustrator has done the tragic side of Cervantes's narrative. Midway between this tragedy and the imaginative burlesque of Gustave Doré come the drawings of Vierge. They seem influenced by the desire to present the narrative without *parti pris* and as an objective statement of the events as they actually happened, and without any more bias than may arise from purely aesthetic demands. It is, in fact, in their technical aspect that these drawings make their appeal. In them we see a curious phenomenon, namely, Spanish realism with its love for bizarre contrasts of black and white struggling with the modern feeling for air and sunshine. The result, as might be expected from a draughtsman with the consummate skill of Vierge, is something quite unlike any other pen-and-ink drawing that exists, but in many cases the artist's love for sharp oppositions seems to have prevailed over his desire for a blonde tonality, and the introduction of masses of black into these delicate drawings can only be described as capricious. Where these masses of black are small they add a certain pleasant sparkle and character to the work, but where they are large they often tell as blots upon it and destroy all the effect of atmosphere which the artist has constructed with so much labour. Yet for delicate precision of workmanship and for fanciful invention of design the illustrations are wonderful, and the artist's skill is never more perfectly illustrated than when he deals with landscape. Such a plate as that facing p. 20, where Don Quixote dreams in the fields of Montiel, with its dancing clouds and wandering shadows, is a perfect epitome of the spirit of the book. We need only add that the four volumes are most handsomely printed and produced, that the illustrations are all in photogravure, and that the translation is the famous version of Thomas Shelton.

THE NATURE POEMS OF GEORGE MEREDITH. Illustrated by William Hyde. Constable. 12s. 6d. net.

CHARMING binding, excellent printing and sixteen photogravure illustrations form a fitting dress for this selection from Mr. George Meredith's poetry. Mr. Hyde's drawings are most successful when they deal with twilight: then they often have great charm of tone and feeling for delicate detail. With sunlight he is less fortunate. Once indeed, in the plate facing p. 27, he suggests a brightly illuminated

cumulus cloud, with a sense of vapour and movement that recalls Constable. At other times his clouds are metallic and his landscapes airless. Most of the plates, however, are far above the average of such things, so that the book is in every way most attractive.

FANCY AND HUMOUR OF CHARLES LAMB. WIT AND IMAGINATION OF BENJAMIN DISRAELI. VIGNETTES FROM OLIVER GOLDSMITH. Selected and arranged by George Sampson. London : Seeley. 1s. 6d. net each.

THESE opening volumes of the Elzevir Library are produced with the dainty finish characteristic of Messrs. Seeley's books, and their contents prove as attractive as their exteriors. The editor has in all three cases exercised good judgment, both in the brevity of his introductions and in the choice of the extracts.

Of the three miniature volumes, we specially commend that devoted to passages from Disraeli's novels—a more brilliant (and one might almost say more stimulating) anthology would be hard to find.

THE CHILDREN AND THE PICTURES. By Pamela Tennant. Heinemann. 6s.

LADY TENNANT has set an example which we should like to see widely followed. She has put the pick of the Tennant collection at the disposal of all the children whose friends are wise enough to buy them her book. These admirable reproductions in colour of such portraits as these Reynoldses, Gainsboroughs and Raeburns and such landscapes as the *Mousehold Heath* of Cotman, the *Cottage in a Wood* of Nasmyth, and Bonington's *Fish Market at Boulogne* and *On the Sea Shore*, will encourage the nascent feeling for the beautiful as much as the usual 'Christmas number coloured supplement' checks and diverts it. What the Christmas number cannot count on commanding, of course, is a graceful and charming pen like Lady Tennant's to bring the subjects of the portraits to life and link them with the landscapes until the whole becomes a vivid and delightful picture of something as 'real' and alive as any child could desire. But, if it is not in their power to confer the double benefit on eye and mind lavished in the book before us, the Christmas numbers might at least imitate it so far as to reproduce the masterpieces in our public galleries as an introduction to the originals. It would be pedantic, perhaps, to complain of Lady Tennant for making Mrs. Inchbald quote Matthew Arnold; but we could wish that space had been found for *Good Luck to your Fishing!* a picture always popular with children.

OF THE IMITATION OF CHRIST. By Thomas à Kempis. Seeley and Co. 6s. net.

A MOST handsome octavo edition, printed on hand-made paper with deckled edges, in a thick

round-faced type of excellent design. The frontispiece is a colour plate after a picture by Ambrogio Borgognone in the National Gallery, surrounded with a coloured border of early fifteenth century illumination; and the title-pages to the volume and to the four books have also coloured initials and borders of the same period set with miniatures. The binding is of white buckram with miniatures on front cover and back and a tasteful amount of gilding. Altogether an attractive and appropriate reprint that should make a good gift-book.

MASTERPIECES IN COLOUR SERIES : Reynolds, by S. L. Bensusan. Velazquez, by S. L. Bensusan. Turner, by Lewis Hind. Romney, by Lewis Hind. T. C. and E. C. Jack. 1s. 6d. net each.

IN making use of colour printing, Messrs. Jack initiate, we think, a new departure in the production of popular books on great artists. In many cases the process gives a tolerable idea of the general effect of the paintings, though Romney comes off less fortunately than one might expect from the simplicity of his colour schemes, and in one or two cases, such as the silvery *Portrait of Two Gentlemen* by Reynolds in the National Gallery, the splendid subdued tones of the original are lost. Turner sketches, on the other hand, stand the test better. The series deserves praise in another respect. The essays accompanying the pictures are short, so that the authors are not forced into competition with more elaborate biographies, but can simply state their own personal impressions in a concise form. All the essays seem well adapted to their purpose, that of Mr. Bensusan on Velazquez being perhaps the most scholarly, and, within its limits, complete.

DIE MODE. MENSCHEN UND MODEN IM 19TEN JAHRHUNDERT NACH BILDERN UND KUPFERN DER ZEIT. Selected by Dr. O. Fischel. Text by Max von Boehn. 1818-1842. Paper, 4.80; bound, 6 marks. Munich : F. Bruckmann.

IN this entertaining book we are given a vivid picture of early nineteenth-century life, both as regards costumes and customs. Many interesting and amusing pictures, selected by Dr. Oskar Fischel from contemporary fashion papers and portraits, initiate us into the dress of the period, whilst the author's sprightly and scholarly text describes its politics, romance, art and society. The book is charmingly bound in the style of the time it deals with, and no pains have been spared to make the illustrations, which cover a wide field from Gavarni to Winterhalter, as amusing as the originals. Two further volumes, descriptive respectively of the periods 1790-1817 and 1843-1870, will be published next year.

Gift Books

THIRTY OLD TIME NURSERY SONGS. Arranged by Joseph Moorat and Pictured by Paul Woodroffe. London: T. C. and E. C. Jack. 5s. net.

A REALLY good book of nursery songs. Not only are the songs well chosen and the pictures pretty and ingenious, but the words and music differ from those in almost all other picture books of the kind, in being clearly printed in black ink. Those who have strained their eyes over certain well-known and artistic song books, where everything is sacrificed to the pictures, so that the words are printed in tiny type and the music in some delicate shade of colour, will appreciate the difference. The design on the cover also merits a word of special praise.

THE WELSH FAIRY BOOK. By W. Jenkyn Thomas. Illustrated by Will Pogany. Unwin. 6s. net.

A GOOD collection of Welsh folk-tales concisely told and almost too ingeniously decorated with headpieces and initials printed in red and black. These, coupled with somewhat involved titles in fantastic black-letter, rather confuse the reader's eye, but give the book a character of its own, and one thoroughly in keeping with the quaint and often rather gruesome legends it contains.

WOMEN OF FLORENCE. By Isidoro del Lungo. Translated by Mary C. Steegmann, with Preface by Dr. Guido Biagi. Chatto and Windus. 7s. 6d. net.

PROFESSOR DEL LUNGO is a scholar and historian who has preserved not only the classic Italian style, but a fine idealistic view of women. Beginning with the rise of the Commune in Florence, he carries us down to the Cinquecento, taking on his way not only the great name of Beatrice, but a world of less-known ladies. The result is an extremely human, agreeable and interesting book, which the care of the publishers in the illustration and decoration has rendered doubly attractive.

PRINTS

MESSRS. P. AND D. COLNAGHI have recently published a mezzotint by H. Scott Bridgwater after the attractive portrait of Mrs. Cunliffe Owen by Sir Thomas Lawrence. The plate is a thoroughly capable reproduction which would hold its own among the best modern mezzotints, and if any fault at all could be found with it, it would be that the engraver has kept so closely to his original that the work is less lively in many places than that of the great mezzotinters of the eighteenth century. These, of course, had not to fear the competition of the camera, and it is noticeable that in passages like the background and the King Charles's spaniel where minute accuracy was not essential the engraver's hand has worked most freely.

From the vicar of S. Clement's, Fulham, we have received a large reproduction of a drawing by Mr. Harold Brown, symbolizing the aims of the parish in an effective manner, and from Messrs. Chatto and Windus a print in colour after Perugino's triple fresco in S. Maria Maddelena de' Pazzi.

CATALOGUES

OF the month's catalogues the most elaborate is that of the collection of Dr. Fritz Clemm of Berlin, which is to be sold at Rudolph Lepke's rooms from December 3rd to December 5th. The collection consists of fine Dresden and Sèvres porcelain, fans, pictures (chiefly by the Dutch masters), and miscellaneous art objects, and is illustrated by seventy excellent plates. Messrs. Müller of Amsterdam have issued two catalogues of objects of art and pictures respectively, which are to be sold from November 26th to November 29th. The pictures seem to be of less interest than the objects of art, which comprise tapestry, furniture, silversmiths' work and porcelain. At Amsterdam, too, on November 26th and 27th, Messrs. De Vries sold the first portion of the Nijland collection, consisting of engraved portraits relating to the kingdom of the Netherlands, and on November 12th a collection of Japanese prints and paintings which contained some interesting things. Mr. Francis Harvey of St. James's Street is exhibiting engraved portraits of prominent men connected with Warwickshire. Mr. Karl Hiersemann of Leipzig sends a catalogue of books on art history containing many items of interest, and a smaller general catalogue has come from Messrs. Gilhofer and Ranschburg of Vienna. Lastly the Board of Education forward a catalogue of the sumptuous and extensive collection of oriental art objects formed by Lord Curzon of Kedleston, and lent by him to the Bethnal Green Museum.

At the moment of going to press, Messrs. Müller send two catalogues, one of a collection of engraved portraits, the other of etchings and prints by Rembrandt, Durer and other great masters. These interesting prints will be sold on the 10th, 11th and 12th of December.

MESSRS. BELL announce the almost immediate publication of the first part of Mr. Herbert P. Horne's long-expected work on Botticelli. Judging from the prospectus, it should be as handsome as it is learned. The supplementary volume, which will follow as soon as possible, will contain a detailed study of the school of Botticelli and a *catalogue raisonné*. The first portion deals with Botticelli's life and work, and includes an appendix of original documents. Altogether the book promises to be the most notable contribution to the study of Florentine painting of the Quattrocento that has hitherto appeared.

RECENT ART PUBLICATIONS*

ART HISTORY

- PIETTE (E.). *L'art pendant l'âge du renne*. Album de cent planches dessinées par J. Pilloy. (15×11) Paris (Masson), 100 fr.
- VON DER GABELENTZ (Hans). *Die kirchliche Kunst im italienischen Mittelalter, ihre Beziehungen zu Kultur und Glaubenslehre*. (12×8) Strasburg (Heitz), 14 m.

TOPOGRAPHICAL ANTIQUITIES

- KING (L. W.) and HALL (H. R.). *Egypt and Western Asia in the light of recent discoveries*. (10×7) London (Society for Promoting Christian Knowledge), 10s. Illustrated.
- MARGOLIOUTH (D. S.). *Cairo, Jerusalem and Damascus*. With illustrations in colour by W. S. S. Tyrwhitt, etc. London (Chatto & Windus), 20s. net.
- HERZFELD (E.). *Samarra. Aufnahmen und Untersuchungen zur islamischen Archäologie*. (13×9) Berlin (Behrend), 16 m. Illustrated.
- FALOCI-PULIGNANI (M.). *Foligno*. LORENZO (G. de). *L'Etna*. (11×8) Bergamo (Istituto italiano d'Arti grafiche), 4 l. each. Illustrated.
- CALVERT (A. F.). *Toledo, an historical and descriptive account of the 'City of Generations'*. (8×5) London (Lane). Illustrated.
- DIGONNET (F.). *Le Palais des Papes d'Avignon*. (9×6) Avignon (Seguin), 8 plates.
- BRUTAILS (J. A.). *Album d'objets d'art existant dans les églises de la Gironde*. (13×9) Bordeaux (Société archéologique), 75 plates.
- LAWS (E.) and EDWARDS (E. H.). *Church book of St. Mary the Virgin, Tenby*. (9×6) Tenby (Leach), 10s. 6d. net. Illustrated.

BIOGRAPHICAL WORKS AND MONOGRAPHS

- THIEME (U.) and BECKER (F.). *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*. (11×8) Leipzig (Engelmann). Vol. I, Aa—Antonio de Miraguel, 32 m. Founded upon Julius Meyer's work. To be completed in 20 vols.
- GOSART (M. G.). *Jérôme Bosch, le 'faiseur de dyables' de Bois-le-Duc*. (10×6) Lille (Imprimerie centrale du Nord), 10 fr. 12 plates.
- NOLHAC (P. de). *François Boucher, premier peintre du roi (1703-1770)*. (13×10) Paris (Goupil), 200 fr. 60 plates, 4 in colour.
- HOERSCHELMANN (E. von). *Rosalba Carriera die Meisterin der Pastellmalerei*. (8×5) Leipzig (Klinkhardt & Biermann), 6 m. 60. Plates.
- WEALE (W. H. J.). *Hubert and John van Eyck*. London (Lane), 105s. net. Photogravures.
- HOFMANN (J.). *Francisco de Goya. Katalog seines graphischen Werkes*. (12×10) Vienna (Gesellschaft für vervielfältigende Kunst), 40 m. 18 plates.
- SCHLEINITZ (O. von). *William Holman Hunt*. (10×7) Leipzig (Knackfuss), 4 m. 'Künstler-Monographien,' 141 illustrations.
- SPAHN (M.). *Michelangelo und die Sixtinische-Kapelle: ein psychologisch-historische Studie*. (11×8) Berlin (Grote), 8 m. Illustrated.
- WILLIAMSON (G. C.). *George Morland, his life and work*. (8×5) London (Bell), 7s. 6d. net. Revised and enlarged edition. 80 plates, 4 in colour.
- BROWN (G. B.). *Rembrandt*. (8×5) London (Duckworth), 7s. 6d. net. 46 plates.
- ORTLEPP (P.). *Sir Joshua Reynolds: ein Beitrag zur Geschichte der Aesthetik des XVIII Jahrhunderts in England*. Strasburg (Heitz), 3 fr. 25.
- Correspondance de Rubens et documents épistolaires. Tome V: du 6 septembre 1628 au 26 décembre 1631*. Publiés par M. Rooses et feu C. Ruelens. (13×10) Antwerp (Buschmann).
- WHITMAN (A.). *Nineteenth-century mezzotinters: Charles Turner*. (12×8) London (Bell), 31s. 6d. net. 32 phototypes.

ARCHITECTURE

- Monuments antiques relevés et restaurés par les architectes pensionnaires de l'Académie de France à Rome (envois de quatrième année)*. Publication de l'Institut de France. (18×13) Paris (Schmid), 50 fr. Part I, photogravures.

- JOSEPH (D.). *Geschichte der Architektur Italiens von den ältesten Zeiten bis zur Gegenwart*. (10×7) Leipzig (Baumgärtner), 20 m.

- PORTER (M. W.). *What Rome was built with: a description of the stones employed in ancient times for its building and decoration*. (7×4) Oxford (Frowde), 3s. 6d. net.
- L'Indo-Chine pittoresque et monumentale. Cambodge et ruines d'Angkor*. Préface de E. Aymonier. (11×5) Hanoy (Dieulefils). Phototypes.
- PELEIDERER (R.). *Münsterbuch. Das Ulmer Münster in Vergangenheit und Gegenwart*. (7×5) Ulm (Ebner), 3 m. 50. 45 illustrations.
- RICHARD (J. M.). *Notes sur quelques artistes lavallois du XVIIe siècle: les constructeurs de retables*. (10×6) Laval (Goupil), 13 plates.
- DARTEIN (F. de). *Études sur les ponts en pierre remarquables par leur décoration antérieurs au XIXe siècle. Vol. II. Ponts français du XVIIIe siècle, centre de la France*. (13×10) Paris (Béranger), 25 fr. net. To comprise 5 vols., illustrated.

- ZEYER (J.). *Architektonische Motive in Barok und Rokoko*. 2 ed. (19×14) Leipzig (Baumgärtner), 40 m. 100 phototypes.
- BAUMEISTER (E.). *Rokoko Kirchen Oberbayerns*. (10×6) Strasburg (Heitz), 10 m. 31 plates.
- WEBB (W. A.). *Sandford Manor, Fulham*. (12×9) London (Committee for the Survey of the Memorials of Greater London). 10 plates.

PAINTING

- HOERTH (O.). *Das Abendmahl des Leonardo da Vinci. Ein Beitrag zur Frage seiner künstlerischen Rekonstruktion*. (10×7) Leipzig (Hiersemann), 20 m. Phototypes.
- Beschreibendes und Kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII Jahrh. Nach dem Muster von J. Smith's Catalogue raisonné, zusammengestellt von C. Hofstede de Groot*. (10×6) Paris (Kleinberger), London (Macmillan), 25 m. Vol. I. An English edition is in preparation.
- LETALLE (A.). *La Peinture à l'Exposition internationale de Liège, 1905*. (8×5) Paris (Messein), 3 fr. 50.
- HUEFFER (F. M.). *The Pre-Raphaelite Brotherhood. A critical monograph*. (6×4) London (Duckworth), New York (Dutton), 2s. 38 plates.

SCULPTURE

- SHORT (E. H.). *A History of Sculpture*. (9×6) London (Heinemann), 7s. 6d. net.
- Originalbildwerke in Holz, Stein, Elfenbein, usw. aus der Sammlung Benoit Oppenheim, Berlin*. (16×13) Leipzig (Hiersemann), 70 m. 58 phototypes.

CERAMICS

- WALLIS (H.). *Byzantine ceramic art. Notes on examples of Byzantine pottery found at Constantinople; with illustrations*. (10×8) London (Quaritch).
- SOLON (L.). *A history and description of Italian majolica*. With a preface by W. Burton. (10×6) London (Cassell), 42s. net. Illustrated.
- La Manufacture impériale de Porcelaine à St. Pétersbourg, 1744-1904*. (16×12) Leipzig (Hiersemann), 75 m. A work of 324 pp., in Russian, with 40-page resumé in French. 13 plates and 493 text illustrations.

FURNITURE

- La Décoration des intérieurs au XVIIIe siècle. Choix de documents inédits recueillis dans les anciennes hôtels de Paris: le Faubourg Saint Germain*. (18×13) Paris (Schmid). 36 phototype plates, with historical notes.
- WHEELER (G. O.). *Old English Furniture of the seventeenth and eighteenth centuries. A guide for the collector*. With illustrations and a record of prices realized at auction. (8×5) London (Upcott Gill), New York (C. Scribner's Sons), 7s. 6d. net.
- MOORE (N. H.). *The Collector's Manual*. (11×8) London (Chapman & Hall), 25s. net. Illustrated.

TEXTILES

- The Tiffany Studio's collection of notable Oriental rugs. Second edition*. (9×6) New York (privately printed). 500 copies only, illustrated.
- ASTIER (Col. d'). *La fabrique royale de Tapisseries de la ville de Naples (1738-1799)*. (11×9) Paris (Champion), 4 fr. 44 pp.

*Sizes (height×width) in inches.

Recent Art Publications

MINCOFF (E.) and MARRIAGE (M. S.). Pillow lace. A practical handbook. (9×6) London (Murray), 15s. Illustrations and patterns.

JAPANESE ART

- KURTH (J.). Utamaro. (10×6) Leipzig (Brockhaus), 30m. 44 plates, 2 xylogr. in colour, facsimiles of signatures, etc.
 JOLY (H. L.). Legend in Japanese Art. A description of historical episodes, legendary characters, folklore myths, religious symbolism, illustrated in the arts of old Japan. (11×9) London (Lane), 84s. net. Illustrations, some in colour.
 STRANGE (E. F.). Japanese colour prints. Catalogue of prints by Utagawa Toyokuni I in the National Art Library, Victoria and Albert Museum. 14d. 3 plates.
 JONES (E. A.). Catalogue of the collection of old plate of Leopold de Rothschild, Esq. (13×10) London (Beimrose), 41 plates.
 Catalogue of the Rodolphe Kann Collection. Pictures. 2 vols. Objets d'Art. 2 vols. (18×13) Paris (Sedelmeyer). Photographures.
 SCHLOSSER (J. von.). Die Kunst- und Wunderkammern der Spätrenaissance, ein Beitrag zur Geschichte des Sammelwesens. (10×7) Leipzig (Klinkhardt & Biermann), 5m. Illustrated.

BOOKS RECEIVED

- OLD SPANISH MASTERS. Engraved by Timothy Cole, with historical notes by C. H. Caffin. Macmillan & Co. 31s. 6d. net.
 THE CHILDREN AND THE PICTURES. By Pamela Tennant. Heinemann. 6s.
 THE WELSH FAIRY BOOK. By W. Jenkyn Thomas. T. Fisher Unwin. 6s.
 CHARLES TURNER. By Alfred Whitman. George Bell & Sons. 31s. 6d. net.
 THE PRERAPHAELITE BROTHERHOOD. By Ford Madox Hueffer. Duckworth & Co. Leather, 2s. 6d.; cloth, 2s. net.
 REMBRANDT. By G. Baldwin Brown, M.A. Duckworth & Co. 7s. 6d. net.
 CAIRO, JERUSALEM AND DAMASCUS. By D. S. Margoliouth, Litt.D. Chatto & Windus. 20s. net. Limited large paper edition at 42s. net.
 DER SCHWABISCHE SCHNITZALTAR (82 Lichtdrucktafeln). By Marie Schuette. J. H. E. Heitz, Strassburg. 25 marks.
 ERASMUS AGAINST WAR. With introduction by J. W. Mackail. The Merrymount Press, Boston.
 THE BURLINGTON ART MINIATURES. No. I. Fine Arts Publishing Co., Ltd. 1s. 6d.
 VENICE. By Pompeo Molmenti. Translated by Horatio F. Brown. Two vols. John Murray. 21s. net.
 THE NATURE POEMS OF GEORGE MEREDITH. Constable & Co., Ltd. 12s. 6d. net.
 DIE KIRCHLICHE KUNST IM ITALIENISCHEN MITTELALTER. By Hans von der Gabelentz. J. H. E. Heitz, Strassburg. 14 marks.

- DAS ABENDMAHL DES LEONARDO DA VINCI. By Otto Hœrth. K. W. Hiersemann, Leipzig. 20 marks.
 EUGÈNE DELACROIX. By Dorothy Bussy. Duckworth & Co. 5s. net.
 GREUZE. By Alice Eyre Macklin.
 BOTTICELLI. By Henry B. Binns. T. C. & E. C. Jack. Each 1s. 6d. net.
 WOMEN OF FLORENCE. By Isidoro del Lungo. Translated by Mary C. Steegmann. Chatto & Windus. 7s. 6d. net.
 ENAMELLING. By Lewis F. Day. B. T. Balford. 7s. 6d. net.
 LEGEND IN JAPANESE ART. By Henri L. Joly. Lane. 84s. net.
 VASARI ON TECHNIQUE. Translated by Louisa S. Maclehosie. Edited by G. Baldwin Brown. J. M. Dent. 15s. net.
 DIE MODE (Menschen und Moden im 19ten Jahrhundert). Max von Boehn. F. Bruckmann, Munich. 6 marks.
 THE SEASONS. Illustrated Calendar for 1908. Cornubian Press. 3s. net.
 THE BUILDERS OF FLORENCE. By J. Wood Brown, M.A. Methuen, 21s. net.
 THE WASHBOURNE FAMILY. By James Davenport. Methuen. 21s. net.
 HERALDRY AS ART. By G. W. Eve. B. T. Balford. 12s. 6d. net.
 ALLGEMEINES LEXIKON DER BILDENDEN KÜNSTLER. By Dr. Ulrich Thieme and Dr. Felix Becker. W. Engelmann, Leipzig. Paper, 32 marks; bound, 35 marks.

MAGAZINES

- Builder. Reliquary. Badminton. Fortnightly Review. Nineteenth Century and After. Craftsman. Contemporary Review. National Review. Fine Art Trade Journal. Museum of Fine Arts Bulletin (Boston). Chronique des Arts et de la Curiosité. Gazette des Beaux-Arts. Rassegna Nazionale. Augusta Perusia (Perugia). L'Arte (Rome). Kunst (Munich). Onze Kunst (Amsterdam). Kokka (Tokio).

CATALOGUES

- Est-il recommandable que l'Etat Néerlandais fasse l'acquisition d'une partie proposée de la Collection-Six? Observations de Frits Lugt (F. Muller & Co., Amsterdam).—Art Japonais. Vente a Amsterdam chez M.P. de Vries.—Kunstgeschichte. Katalog 340. Hiersemann, Leipzig.—Mr. Murray's Quarterly List.—Original MS. in Beethoven's hand. Hiersemann, Leipzig. 22,000 marks.—Handbook of the Museum of Fine Arts, Boston.—L'Histoire des Pays-Bas. Collections A. J. Nijland. Vente a Amsterdam chez MM. De Vries. 26 et 27 novembre.—Vente du 26 au 29 novembre. Catalogue I. Antiquités et Objets d'Art provenant d'une Eglise a Enkhuizen, et des Collections J. M. a Amsterdam et K. a Amsterdam. F. Muller & Cie.—Vente du 26 au 29 novembre. Catalogue II. Tableaux anciens et modernes, et Aquarelles. F. Muller & Cie.—Board of Education. Bethnal Green Branch of the Victoria and Albert Museum, Eastern Art Objects. Lent by Lord Curzon of Kedleston.—Anzeiger No. 80 des Antiquarischen Bücherlagers von Gilhofer & Ranschburg, Vienna.—Repertorium für Kunstwissenschaft. XXX. Band. 5 Heft. Berlin.

ART IN GERMANY



THE new director of the Kunstgewerbeschule at Berlin—which corresponds to the South Kensington School—has adopted some rather harsh measures as regards the institution which he has been called upon to guide. Imbued with the belief that 'many are called but few are chosen' he has taken it upon himself to exclude those that are not 'chosen.' If rigidity of this kind is rather severe when exercised against pupils, it becomes a still much more serious matter when put in practice with reference to

teachers. There is a certain 'noblesse oblige' which the Government ought to observe towards individuals whom it has engaged, even if they have not been made full Civil Service officials. If it was a mistake to have appointed these teachers, it seems very unfair that they should suffer for the mistake that others—the officials who have reigned prior to the new director—have made. It is to be hoped that Director Bruno Paul will henceforth hit upon better expedients to raise the standard of the school under his charge.

In former times the property of the State as regards art objects was not as immutable as it has been of late. Until the middle of the last century

paintings belonging to public museums which were either deemed unworthy of a place upon the walls, or unnecessary because their author was already sufficiently well represented by a number of other works, were sold to the highest bidder. After about 1850, however, opinion changed on this subject and it grew wellnigh impossible to dispose of a work of art if it once bore the stamp marking it as State property. One good result of this departure has been to make the State and its officials much more cautious in accepting gifts or bequests. But there are two sides to the question, as to every other. Lichtwark of Hamburg was the first in quite recent times who succeeded in breaking through the new rule, much to the advantage of the museum under his charge. He made a point of cultivating the local school, the living as well as the historical. He proved to his own trustees that many of the works in the Hamburg Museum, though good enough of their kind, were not as valuable to visitors—cut adrift as they were from the locality where they originated—as works of the North German, more especially Hamburg, school would be. Following up the idea, he has effected important exchanges of property with other public museums (Schwerin, etc.) which really furthered the interests of both institutions implicated. Last summer he tried to secure, on a similar basis, an important altar-piece by Master Conrad of Soest, dated 1402, now in the parish church at Wildungen. Later, the Generaldirection at Berlin, which has, of course, much more money at its command, also began to compete for the picture. The community of Wildungen has now, however, 'risen to the occasion' and is getting excited over the prospective sale, proposing to make things hot for their pastor, if it really comes to pass. This sudden enthusiasm is perfectly absurd, and is probably intended for no more than the attainment of a higher price at the eventual sale. The painting is utterly lost to the world and to students in its present locality, whereas it would be very valuable if once housed in an important accessible museum, and very few pounds would supply the good burghers of Wildungen with something that they could relish a hundred times as much as Master Conrad's work.

The 'Academy of Design' at Leipzig has opened, with the aid of the Saxon Government, an important competition for decorated visiting cards. The idea recalls Bartolozzi and his school. The plan of the present competition originated with Prof. Franz Hein; H.R.H. the Crown Princess of Germany and Princess John George of Saxony have both condescended to act as 'protectresses.' Hein was stimulated by the success of popular pictorial art as evinced by the picture postcard and the book-plate, both of which have been enjoying such an enormous run during the past

decade. It will be interesting to watch the new venture and see whether it will 'take.' At present one feels as if prejudice would still be pretty strong against it, because just in the matter of visiting cards society is very reserved and conservative: every slight variation from the established simplicity still gives one a shock. And the danger of drawing upon the elements of rococo, 'empire' and the other bygone styles is particularly great.

Few things have of late interested members of the craft and art-lovers more than Otto Wagner's new asylum church at Vienna. It is at least in many ways, if not in all, a first attempt to break seriously with tradition in the case of an ecclesiastical structure. There is certainly no church in the world which even attempts that degree of modernity which has been attained here. Every kind of purely sentimental feeling was suppressed when this design was planned and executed. The exterior presents a striking appearance; and yet, though there is a cupola, scarcely anybody would be prepared to recognize the building as a church at first sight, so little does it reproduce the characteristically ecclesiastic elements of any style of church architecture. As regards the interior, everything was subordinated to the demand for practical usefulness. In the interest of perfect acoustics all corners and edges were rounded off, and the walls are not smooth, but traversed by little rills. The floor is raised as it recedes from the altar. The pews are short and easy of access, so that the attendants may at once be able to remove a patient, should this be necessary. The holy-water basins are supplied with *running water*, for sanitary reasons! (Protestant theologians, at least the majority of them, are still crusading against the individual communion-cups, on ritual grounds, and here we see the Catholic clergy, usually decried as ultra-conservative in ritual affairs, agreeing to surrender the two-thousand-year-old notion of what blessed water ought to be!) These are only some points to indicate the spirit in which the whole structure was conceived. Withal, it remains a distinctly religious building and not merely a place of public assembly.

The modern gallery at Munich, the 'Neue Pinakothek,' is closed for several weeks, in order to effect the rearrangement of its contents which it so sorely needed. The building, so unprepossessing outside, was erected, like all the museum structures of the nineteenth century, with no eye for future requirements. The stock in hand at the time was alone attended to. This sounds very well at first, but when modern living art is concerned one ought to be cautious in making special and disturbing changes in the general plan of a building in favour of works which have not yet had to stand the test of time, and which, consequently, future generations may utterly despise. As a matter of fact, the Neue Pinakothek is about to loan a number of its works,

Art in Germany

which are no longer held in the esteem that they formerly were, to provincial museums, to make place for acquisitions of recent years. These new acquisitions, however, will not look well upon walls specially designed to receive the old works now discarded. About ninety paintings will be removed; and a hundred, hitherto stored in inaccessible rooms, will be newly hung.

The fine-art auction mania rages in Germany as much as in London or Paris. The late Mr. Mohrmann of Hamburg had collected many fine etchings, etc., by living artists, and his collection was sold at auction by Messrs. Amsler and Ruthardt during the second week of November at Berlin. A proof of a very rare print by Klinger fetched £200; the highest price realized in open sale so far for a single Klinger proof is about £30. Etchings by Mr. Pennell were knocked down at £4 10s. and over, the very same that the trade sells at £2 10s. and 3 guineas. A lithograph by Otto Fischer, called *Melancholy*, went for £6 10s.: there are at least a dozen print shops in Germany where you can buy exactly the same picture in exactly the same condition at any moment for £2.

On the 15th of September a new art museum ('Kunsthalle') was opened at Gotha. The late Adolf Stern left £3,500 to the city of Mannheim for the purchase of works of art for its new museum. Mr. Emil Girardet, of the industrial town of Essen, bestowed £2,500 upon the art museum there for the same purpose, besides giving

it a painting of *Christ upon the Waters* by von Gebhardt. Among the recent acquisitions of the 'Germanisches Museum' at Nuremberg, there are some notable carved wooden statues by Tilman Riemenschneider and by the workshop of Hans Multscher of Ulm; further, some anonymous paintings of the fifteenth and sixteenth centuries, an Austrian *Presentation in the Temple* and a Lower Rhenish picture of *Christ Washing the Disciples' Feet*. At Heinemann's galleries in Munich a very interesting exhibition of the work of Wilhelm von Diez and his school has just been opened. Himself the pupil of a master who was far finer as a teacher than as an executant, Diez too shows up in quite a new light when we scan the list of the names of those who received their inspirations and instruction from him. It embraces such diverging artists as Slevogt and Thedy, Stauffer-Bern and Kuehl, Weiser and Hengeler, Duveneck and Löffitz, Höcker and Dasio, and many more. The pedagogic genius of a man who can develop such manifold talent is worthy of more than a passing notice. The city of Munich has appropriated the sum of £5,000 out of a legacy of Mrs. Anna Wollani, the relict of a smith in that town, to the purchase of paintings for the new municipal gallery of modern art. At Brixen, in the Tyrol, some fifteenth-century frescoes have been recently uncovered on the walls of the 'Hofzimmerhaus' and the hostelry 'Zum Elephanten.'

H. W. S.

ART IN AMERICA

BRANDEGEE'S PORTRAIT OF MISS SARAH PORTER

THE work of Mr. Robert B. Brandegee, the painter of the portrait of Miss Sarah Porter reproduced in this number, is too little known. His recent election to the Associateship of the National Academy of Design, while in the opinion of his admirers too long delayed, was probably a surprise to many even of his brother artists. Mr. Brandegee received his artistic education in Paris, nearly thirty years ago, in the little studio of Jacquesson de la Chevreuse, an obscure painter, but the teacher of several men who have arrived at eminence in American art. Their work is marked, almost invariably, by thoroughness of draughtsmanship, directness and simplicity of method, and an entire absence of any meretricious or superficial cleverness. These qualities, together with a delicate sensitiveness and a sympathetic feeling for character, are those which make this portrait of Miss Porter so fine a thing.

Miss Porter was a national figure, the principal of a well-known school for girls at Farmington in Connecticut, a woman of elevated character and great learning. The portrait, the property of Mr. D. Newton Barney of that town, was painted in

1896 and represents the lady at an advanced age. The simplicity of arrangement, without any visible decorative preoccupation, speaks for itself in the reproduction. The colouring is equally simple and unostentatious. The black of the dress is well observed and just in its values, but shows no great search for richness or quality; the brown of the background is unobtrusive, and the flesh is painted in a pleasantly golden monochrome. The handling is direct, almost rude. The whole work is a plain statement of fact, setting down everything as it was, with no attempt to idealize or to prettify. But with this rigorousness of statement there is combined something of that respectful tenderness and insight which is the supreme quality of Rembrandt.

Such a combination of severe truthfulness with kindness and sympathy has always been the mark of the great portrait painters. A few of the greatest have been able to add to it that decorative beauty or pictorial effectiveness which is their crowning glory. But, without any great measure of these final graces, truthfulness and kindness, together with soundness of method, adequacy of knowledge and sheer honesty of purpose, will produce a noble and dignified work, as they have done in this instance.

KENYON COX.



MISS SARAH PORTER, BY ROBERT B. BRANDEGEE
IN THE COLLECTION OF MR. D. NEWTON BARNEY



BURGUNDIAN TAPESTRIES IN THE METROPOLITAN
MUSEUM, NEW YORK. 2. CONFIRMATION



BURGUNDIAN TAPESTRIES IN THE METROPOLITAN MUSEUM, NEW YORK. II. BAPTISM



BURGUNDIAN TAPESTRIES IN THE METROPOLITAN MUSEUM, NEW YORK. I. BAPTISM IN JORDAN

THE BURGUNDIAN TAPESTRIES IN THE METROPOLITAN MUSEUM

THOUGH much repaired and patched, with descriptive verses misplaced, the five fragments of tapestry presented to the Metropolitan Museum of New York City last winter by its president, Mr. J. Pierpont Morgan, are of the greatest importance; but they do not form the complete series indicated by the descriptive labels and by Mr. Bashford Dean in the 'Bulletin' of the Metropolitan Museum (March, 1907).

Mr. Dean rightly identified as *Baptism* the fragment numbered 1*b* in our illustrations; as *Confirmation* the fragment numbered 2; as *Matrimony* the scene numbered 6*b*; and as *Extreme Unction* the scene numbered 7*b*. Was it his longing to have the museum glory in the possession of the entire seven sacraments that led him into the error of labelling scene 7*a* as *Holy Orders*, 6*a* as *Penance*, and 1*a* as the *Eucharist*? He wrote: '*Holy Orders* or *Tonsure* is symbolized by coronation (in early French, Professor Todd remarks, the words "crown" and "tonsure" are synonymous); a king, probably David, since he is referred to in a verse of the seventh panel, is receiving the "greater splendour" of consecration.'

Mr. Dean labels 6*a* as *Penance*, describing the scene as follows: '*Penance* includes three figures, a penitent, a saint, and the personified mother church. The penitent, emaciated and in sack cloth, gives his hand to the saint, and this mediator is placing it in that of the offended church.'

He labels fragment 1*a* as the *Eucharist*, though evidently with some misgivings, for he admits that it has 'several puzzling features, probably to be explained by symbolism,' and adds: 'It introduces four figures—the communicant, a personage with cap trimmed with miniver, a priest with a curious brocaded mitre (?), and a splendidly robed and hooded ecclesiastic (?). The last is handing the sacred wafer to the priest. The first personage is evidently the sponsor of the communicant (who is pictured as standing naked in the water of the Jordan), for he holds his gown during the sacrament.'

My study of the decorative details of the tapestries and of the descriptive verses brings out many interesting facts, and confirms my first impression that this is *not* a complete set of tapestries. The eye quickly separates the scenes into two classes: one with bearded men, the other with unbearded men. If the designer followed the custom of his time, the beards designate orientals. Is it possible that the bearded scenes show the sacraments in their origin, while the beardless represent them as celebrated in the fifteenth century? This is indicated by the descriptive verses, which are in French of the fifteenth century, of the part of France adjacent to Flanders—as shown by the presence of dialect forms characteristic of Picardy

—forms like *moustra*, *che*, *samblanche*, *fourma chiere*, *dieus*.

Of the verses about *Baptism*, only a few words remain, and these as the last part of the inscription over 1*a*. The first part of this inscription is about *Confirmation*. The entire inscription reads:—
'Adfin qua vigheur sabandonnent. creatures prelas leur . . . tores de l'écriture.
confirmacion et tonsure. et de che samblanche en d . . . nt ou saint baptisme purgies.
jacob le patriarche fist. qui ses mains sur ij enfa . . . ue de jourdain lauez.'

The words about *Baptism* translated into English are:—

.....riters of scripture
.....by holy baptism purified
.....water of Jordan washed.

Is it not possible that these words refer to 1*a* as well as to 1*b*, the former representing the traditional origin of baptism in the river Jordan, the latter a baptismal scene of the fifteenth century?

Might not the incomplete lines about *Confirmation* have read as follows?—

'Adfin qua vigheur sabandonnent
Creatures, prelas leur donnent
Confirmacion et tonsure,
Et de che samblanche en droiture.
Jacob le patriarche fist,
Qui ses mains sur deux enfans mist.'

(In order that mortals may surrender themselves to strength, prelates give them confirmation and tonsure, and similar holy offices. Jacob the patriarch did it, who placed his hands on two children.)

There is little reason to doubt that these verses describe scene 2. Is it not probable that originally there was a fifteenth-century *Confirmation* scene to match this as 1*b* matches 1*a*?

The verses over 6*b* and 7*b*, though not properly placed, in spite of the head-dress that the repairer worked up into the descriptive band, do describe the scenes below. They read:—

'Le sacrement de mariage. dont multiplie humain lignage.
moustra dieus quand adam crea. et de sa coste eve fourma.
qui fu des femmes la premiere. et a adam amie chiere.'

(The sacrament of marriage, by which the human race multiplies, was instituted by God when he created Adam and from his rib formed Eve, who was of women the first and sweetheart to Adam.)
'Mais la derniere unction. qui contre la temptation.

de sa vertu donne vigheur. moustra l'unction dhonneur.
faite en ebron a david roi. pour estre de plus fort arroi.'

(And extreme unction, which against temptation by its virtue gives strength, was instituted by the

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unction of honour given in Hebron to King David to increase his power.)

The inscriptions over *6b* and *7b* were mounted inside out by the repairer. As the scenes beneath were also mounted inside out, Mr. Dean made no mistake by reversing them in the illustrations shown in the 'Bulletin.' But the reversal should have been mentioned.

I am sure that the reader must already suspect from the testimony of the scenes themselves—as illustrated in this number of *THE BURLINGTON MAGAZINE*—what I am about to suggest: that while *6b* represents fifteenth-century *Marriage*, *6a* represents the marriage of Adam and Eve by God, and that while *7b* represents fifteenth-century *Extreme Unction*, *7a* represents the unction of honour given to David at Hebron.

I am not quite clear as to what Mr. Dean means by what he says about holy orders (quoted above). Certainly holy orders and tonsure were not the same in the fifteenth century, nor were 'crown' and 'tonsure' synonymous. Tonsure, as our verses show, came under the same general head as confirmation, the round shaven spot on the head distinguishing clerks from laity as well as from the more completely tonsured monks. The first tonsure, like confirmation, was a ceremony for youth, while holy orders was for manhood. On this point see the triptych painted on wood by Roger van der Weyden (1400-1464) in the Antwerp Museum, entitled the *Seven Sacraments*. It is illustrated and described by Lacroix.¹ I should very much like to have a more complete description of this triptych, as well as of a fifteenth-century manuscript in the Bibliothèque de l'Arsenal, in Paris. This manuscript, according to Lacroix,² was executed by the painters of the court of Burgundy. It contains an illustration, reproduced in black and white by Lacroix, showing Philip the Good, duke of Burgundy from 1419 to 1467, ill in bed, confiding the education of his son Charles, count of Charolais, to the poet chronicler Georges Chastelain. The similarity of costumes and damask-figured wall to those of our Burgundian tapestries is striking. This as well as other contemporary paintings should be carefully studied in view of bringing some light on the designer of these tapestries.

Fragment *1b* was also mounted inside out by the repairer, as is sometimes done when the face of a tapestry is much worn or faded, the back and *reversed face* of tapestry being alike except for the loose threads that can be shaved off without great difficulty. While the famous Hardwicke Hall tapestries were mounted face out, when repaired and reconstructed under the direction of

Sir C. Purdon Clarke, it was necessary to study out the colour scheme from the less faded back.

In the illustrations I have shown scenes *1b*, *6b* and *7b* as originally woven, and I suggest to the Metropolitan Museum the possibility and propriety of removing them from their present canvas background, and remounting them face out. At the same time the inscriptions should be restored to their proper positions, above the upper series, and the tapestries arranged as in our illustrations.

It is clear that the complete tapestry consisted of seven scenes illustrating the origin of the seven sacraments, and seven scenes illustrating the celebration of the seven sacraments in the fifteenth century, separated laterally by slender columns, and framed in a brick wall with floriated border outside. The two sets of scenes may have been woven separately, with the verses coming from yet another loom. The weave of these tapestries is coarse—five warp threads to the centimetre—and characteristic of the period to which Mr. Dean assigns the tapestries and which is printed on the museum labels, *i.e.*, the first half of the fifteenth century. The extent to which colour has disappeared from the unrepaired portions also indicates great age. Comparison of the costumes and ornament with those of other early fifteenth-century tapestries, and with miniatures of the same period, confirms the date. That they were woven in Arras or Bruges or Tournai or some other of the tapestry-weaving cities at this time under Burgundian rule, and that the cartoons were painted by one of the famous painters of the day, is probable. I hope that further investigation will enable us to know positively. Curiously enough, interest in the seven sacraments was peculiarly keen near the time when the tapestries must have been woven. (The 'Encyclopaedia Britannica,' under the heading 'Sacrament,' says that the seven sacraments were first formally recognized by the Church in 1439 at the Council of Constance.) And, as if to tempt one to jump to a conclusion, the fifteenth-century account books show that, about 1440, Philip the Good, duke of Burgundy, bought in Bruges for 317 *livres* a tapestry illustrating the *Histoire du Sacrament* with which to decorate the chamber of his son, the young count of Charolais, known to history as Charles the Bold.³ Is it possible that by some strange chance part of this set has survived fire and moth to be presented by Mr. Morgan to the Metropolitan Museum over 450 years later? That several of the faces in the fifteenth-century scenes are portraits is probable. Are Philip the Good and his wife, Isabella of Portugal, among them?

GEORGE LELAND HUNTER.

¹ *Vie Militaire et Religieuse au Moyen Age*; Paris, Firmin-Didot et Cie., 1877, pp. 248-254.

² *Sciences et Lettres au Moyen Age*; Paris, Firmin-Didot et Cie., 1877, p. 439.

³ Alex. Pinchart, page 60 of 'Tapisseries Flamandes,' in the 'Histoire Générale de la Tapisserie,' who gives as his authority a 'Note de M. de la Fons-Mélicocq, dans le Messager des Sciences Historiques, Gand, 1858, p. 225. Voy. le double compte de la recette de l'an 1440 cité, fol. iij^exxxv^e.'



BURGUNDIAN TAPESTRIES IN THE METROPOLITAN MUSEUM, NEW YORK

6A. THE MARRIAGE OF ADAM AND EVE

7A. KING DAVID RECEIVING THE UNCTION OF HONOUR



BURGUNDIAN TAPESTRIES IN THE METROPOLITAN MUSEUM, NEW YORK

6B. MARRIAGE

7B. EXTREME UNCTION

A LIST OF THE WORKS OF AUGUSTUS
SAINT GAUDENS

(Born March 1st, 1848—Died August 3rd, 1907.)
COMPILED BY W. WALTON.

Worked under stone and shell cameo
cutters Avet and Le Breton, New
York before 1867

1. 'Hiawatha'—Statue for Ex-Governor
Morgan of New York Rome, 1871
2. 'Silence'—Statue in Masonic Temple,
New York Rome, 1873
3. 'Edwards Pierpont'—U.S. Minister to
England. Marble bust about 1873
4. 'William M. Evarts'—Marble bust N.Y.,¹ 1874
5. 'D. Maitland Armstrong'—Medallion,
low relief N.Y., 1874
6. 'Theodore Woolsey'—Bust. Yale
University 1876
- 6A. 'Henry E. Montgomery, D.D.'—Heroic
size bronze medallion with inscrip-
tion tablets. Church of Incarnation,
N.Y. In collaboration with Henry
H. Richardson 1876
7. 'Angels adoring Cross'—S. Thomas's
Church, N.Y. In collaboration
with John La Farge (destroyed by
fire) Paris, 1877
8. 'Miss Helen Armstrong'—Medallion,
low relief Paris, 1878
9. 'George W. Maynard'—Medallion,
low relief N.Y., 1878
10. 'Richard Watson Gilder, Wife and
Infant Son Rodman'—Medallion,
low relief. R. W. Gilder, Owner... .. 1878
11. 'Charles F. McKim'—Medallion, low
relief about 1878
12. 'Admiral Farragut'—Bronze statue,
Madison Square, New York.
Pedestal designed in collaboration
with Stanford White (Salon of 1880) Paris, 1878
13. 'Le Roy King Monument'—Newport.
In collaboration with John La
Farge about 1878
14. 'William L. Picknell'—Medallion, low
relief about 1878
15. 'W. Gedney Bunce'—Medallion, low
relief 1879
16. 'Dr. Henry Schiff'—Medallion, low
relief about 1879
17. 'Dr. Cary'—Bronze plaques, low relief
(with and without hat) Paris, 1879
18. 'Miss Maria Love'—Bronze plaque,
low relief Paris, 1879
19. 'Frank D. Millet'—Medallion, low
relief 1879-1880
20. 'Bastien Lepage'—Bronze plaque, low
relief 1880
21. 'Tomb of Ex-Governor Morgan'—
Cross, three angels, etc. (destroyed
by fire) 1880
22. 'Commodore Cornelius Vanderbilt'—
Medallion, low relief... .. about 1880
23. 'John S. Sargent'—Sketch for medal,
unfinished 1880
24. 'Miss Gertrude Vanderbilt'—Medallion,
low relief about 1880
25. 'William Oxenard Mossley'—Medal-
lion, low relief 1880
26. 'Mrs. Chester W. Chapin'—Medallion,
low relief
27. 'Mr. McCormack'—Medallion, low relief

¹ The abbreviation 'N.Y.' stands for 'New York.'

28. 'Leonie Marguerite Lenoble'—Medal-
lion, low relief 1880
29. 'Miss Sallie Lee'—Medallion, low relief 1881
30. 'J. G. Holland'—Medallion, low
relief 1881
31. 'Caryatides, marble mantel and figures
in ceiling'—same room, in residence
of Cornelius Vanderbilt, New York.
In collaboration with John La
Farge about 1881
32. 'Dr. Chapin'—Medallion, bronze 1882
33. Sculpture decoration in Villard House,
New York. McKim, Mead and
White, architects 1882
34. 'Homer Saint Gaudens, infant'—
Medallion, low relief 1882
35. 'President Arthur'—Bust 1882
36. 'Samuel Grey Ward'—Medallion, low
relief 1881-1883
- 36A. 'Alexander H. Vinton, D.D.'—Heroic
size, high relief bronze. Emmanuel
Church, Boston 1883
37. 'Robert D. Randall'—Statue, Sailors'
Snug Harbour, Staten Island, New
York 1884
38. 'Professor Asa Gray'—Portrait in relief
Botanic Gardens, Cambridge, Mass.
Cambridge, 1884
39. 'Dr. Weir Mitchell'—Medallion, low
relief 1884
- 39A. 'Pan'—Bronze mask for fountain in
Stockbridge, Mass. 1884
40. 'Henry W. Bellows, D.D.'—Full length,
high relief, lettered and decorated
background. Church of All Souls,
N.Y. 1885
41. 'President McCosh'—Full length, high
relief, lettered and decorated back-
ground. Princeton University 1885
42. 'The Children of Prescott Hall
Butler'—Medallion, low relief 1883-1885
43. 'The Children of Jacob H. Schiff'—
Medallion, low relief 1884-1886
44. 'The Young Son of Joseph H.
Choate'—Marble bust 1886
45. 'Smith Monument'—Island Cemetery,
Newport. Stanford White, archi-
tect. (The Angel of this tomb,
with an enriched tablet, is the
'Amor Caritas' of the Luxembourg,
executed in 1886-87)... .. 1886
46. Fountain in Lincoln Park, Chicago;
three boys (in round) with swans,
fish and cattails 1886-1887
47. 'Abraham Lincoln'—Bronze statue;
pedestal and architectural sur-
roundings by Stanford White.
Unveiled in Lincoln Park, Chicago 1887
48. 'The Puritan (Deacon Samuel
Chaplin)'—Bronze statue, Spring-
field, Mass. 1887
49. 'William M. Chase, painting'—Medal-
lion, low relief 1887
50. 'Robert Louis Stevenson'—Large
medallion, low relief N.Y., 1887
51. 'Mrs. Grover Cleveland'—Medallion,
low relief 1887
52. 'Mrs. Judge Howland'—Medallion, high
relief 1886 1889
53. 'Two flying angels bearing chalice'—
High relief. Church of the Ascen-
sion, N.Y. (with Louis Saint Gaudens
and Philip Martiny) 1887-1888

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- | | | | |
|---|-------------|--|---------------|
| 54. 'Kenyon Cox'—Medallion, low relief ... | 1888 | 85. 'Robert Charles Billings'—Medal- | |
| 55. 'William M. Evarts'—Medallion, low | | lion; Boston Public Library ... | Cornish, 1901 |
| relief | 1888 | 86. 'Governor Roswell Flower'—Bronze | |
| 56. 'Mrs. Schuyler Van Rensselaer'— | | statue. Watertown, New York. | |
| Plaque, low relief | 1888 | Henry Bacon, architect | 1901-1902 |
| 57. 'General Sherman'—Bust. In Penn- | | 87. 'Sherman Memorial'—Bronze eques- | |
| sylvania Academy of Fine Arts, | | trian group, pedestal by McKim, | |
| Philadelphia | 1888 | Mead and White; Central Park, N.Y., | |
| 58. 'Mrs. Stanford White'—Marble medal- | | unveiled, Decoration Day, 1903. In | |
| lion, half length | 1888 | plaster, Paris Exposition, 1900 | |
| 59. 'Oakes Ames'—Medallion on tomb ... | about 1889 | 88. 'Stanley Matthews, U.S. Supreme | |
| 60. 'Judge Tracy'—Medallion on tomb, | | Court, and Wife'—Medallion, low | |
| Buffalo | 1889-1890 | relief | 1903 |
| 61. 'Miss Violet Sargent'—Medallion, low | | 89. 'Wayne MacVeagh and Wife'—Medal- | |
| relief | 1890 | lion, low relief | 1904 |
| 62. 'Memorial to Mrs. Henry Adams'— | | 90. 'Mrs. Judge Gray'—Medallion, low | |
| Bronze heroic female figure, seated. | | relief | 1904 |
| Rock Creek Cemetery, Washington | 1891 | 91. 'Hon. John Hay'—Marble bust ... | 1904 |
| 63. 'Sculpture in relief over Boston Public | | 92. 'Dean Sage'—Medallion, low relief ... | 1905 |
| Library'—McKim, Mead and White, | | 93. 'Marcus Daly'—Bronze statue, Butte, | |
| architects | 1891 | Montana, unveiled September 2nd, | |
| 64. 'Monument to Hamilton Fish'—Two | | 1907 | 1905 |
| figures with Cross. In collaboration | | 94. Plaque commemorating the masque | |
| with Stanford White. Garrisons, N.Y. | 1892 | 'The Golden Bowl'—given at Corn- | |
| 65. 'Diana'—Bronze nude figure, weather- | | ish, New Hampshire, to celebrate | |
| vane Madison Square Tower, N.Y. | | the 20th anniversary of St. Gaudens' | |
| Original, larger, Chicago Exposition, | | coming there | 1905 |
| 1893 | 1892 | 95. 'Greek Victory'—Study for head of | |
| 66. 'Hollingsworth Memorial'—Bronze, | | Sherman Victory, small bronze head | |
| low relief. Boston Museum ... | 1892 | in Metropolitan Museum, N.Y., signed | |
| 67. 'Medal of World's Columbian Exposi- | | and dated | 1905 |
| tion'—Chicago, 1893 | 1892 | 96. 'Charles Stewart Parnell'—Bronze | |
| 68. 'Miss Gould'—Medallion, high relief, | | statue, Dublin. Henry Bacon, | |
| begun about 1884 | 1894 | architect | 1906 |
| 69. 'Dr. E. Johnston'—Medallion low relief, | 1894 | 97. 'Mrs. Augustus Saint Gaudens'— | |
| 70. 'Shaw Memorial'—Boston; bronze, | | Medallion, low relief; unfinished ... | 1906 |
| high relief; McKim, Mead and White, | | 98. 'Designs for new U.S. coinage'— | |
| architects. Inaugurated, Decoration | | Double eagle, eagle, and one cent | |
| Day, 1897. Shown in plaster, Paris | | piece | |
| Exposition, 1900 | 1894-1896 | 99. 'Frederic Ferris Thompson'—Marble | |
| 71. 'President Garfield Monument'—Fair- | | medallion. Teachers' College, N.Y.; | |
| mount Park, Philadelphia. Bust of | | bronze copy in rooms of College | |
| Garfield and standing figure of | | Society, Williamstown, Mass. ... | 1906 |
| America, in bronze; Pedestal by | | 100. 'Marcus A. Hanna'—Bronze statue, | |
| Stanford White | 1895 | Cleveland, Ohio. Henry Bacon, | |
| 72. 'Charles C. Beaman'—Medallion, low | | architect | 1907 |
| relief | 1895 | 101. 'James McNeill Whistler'—Memorial, | |
| 73. 'William Dean Howells and Daughter'— | | monumental stele, U.S. Military | |
| Plaque, low relief | about 1896 | Academy, West Point, N.Y. Henry | |
| 74. 'W. A. Chandler, M.C.'—Marble bust | 1896 | Bacon, architect | 1907 |
| 75. 'Miss Page'—Head; and portrait in | | 102. 'Abraham Lincoln'—Bronze statue, | |
| relief | | seated; for Chicago, site not yet | |
| 76. 'Angel with tablet' for Jackson tomb | | selected. McKim, Mead and White, | |
| between 1890 and 1897 | | architects | 1907 |
| 77. 'General John A. Logan'—Equestrian | | 103. Groups of three figures each, seated; | |
| statue, bronze; Chicago | 1897 | 'Labour, Music, and Science,' and | |
| 78. 'Peter Cooper'—Seated statue, bronze. | | 'Law, Executive Power, and Love'; | |
| Cooper Institute, New York. McKim, | | for entrance, Boston Public Library. | |
| Mead and White, architects ... | 1897 | In plaster | |
| 79. 'Charles A. Dana'—Medallion, low relief | Paris, 1898 | 104. 'William C. Whitney'—Bust in plaster | |
| 80. 'Martin Brimmer'—Marble bust and | | 105. 'Eight Caryatides'—For two porticos | |
| medallion, low relief | Paris, 1898 | on east front of Albright Gallery, | |
| 81. 'Mrs. Josephine Shaw Lowell'—Medal- | | Buffalo, N.Y. Nearly completed | |
| lion, low relief | Paris, 1898 | 106. 'Magee Fountain'—In Memory of | |
| 82. 'David Jayne Hill'—Marble bust. | | Christopher L. Magee; stele, basin, | |
| Corcoran Gallery, Washington ... | 1901 | and high relief of 'Plenty'; to be | |
| 83. Mrs. Charles C. Beaman'—Medallion | 1901 | placed opposite the Carnegie Insti- | |
| 84. 'Judge Gray, U.S. Supreme Court'— | | tute, Pittsburgh. Henry Bacon, | |
| Medallion, marble | 1901 | architect. Finished in plaster | |
| 84A. 'Governor Roger Wolcott'—Marble | | 107. 'Rev. Phillips Brooks'—Statue for ex- | |
| relief | 1901 | terior of Trinity Church, Boston. | |
| | | McKim, Mead and White, archi- | |
| | | tects. In plaster | |



*A Scholar with a Bust of Homer
In the collection of W. C. P. Huntington*

THE PALACE OF WESTMINSTER—III¹



ANY competition for the decoration of the Palace of Westminster which was open to all the artists of Great Britain would not only be so cumbrous as to be unworkable, and so unsatisfactory to the majority of the candidates as to be incredibly wasteful, but would lay so heavy a burden upon those to whom the task of judging was entrusted that the idea is generally recognized to be outside the range of practical politics.

By the arrangement suggested last month all these objections would be removed. Instead of several hundred candidates, we should have to deal with no more than twenty or thirty. Those unfit to compete would be eliminated automatically by the judgment of their fellows, and so would not have to waste time and thought in a fruitless enterprise. Last, and this in our opinion is the most important consideration of all, the suspicion of party feeling and favouritism would be avoided, for the task of selection in the first instance would not fall upon any central committee, but upon the artistic societies which were engaged in the competition.

The scheme would work out in practice somewhat as follows: If the Royal Academy, through the medium of the Chantrey Trustees, were to offer to provide £2,000 annually towards the £4,000 which are needed each year for the work of decoration, the Academicians would certainly be entitled to select at least half the number of the artists engaged in the competition. The remaining half could then be chosen from among the four prominent outside societies, the choice being

left to the societies themselves. If, for example, a beginning were made by the selection of twenty-four artists, twelve of these would be nominated by the Royal Academy, and twelve by the outside societies, each society naturally picking the two or three members of its body who, by the consent of their fellows, were best qualified to produce fine decorative work.

The relative proportion in which each outside society should be represented would, of course, have to be determined by the Parliamentary Committee—and, since Sir Isidore Spielmann apparently had little difficulty in arranging for this proportionate representation in the New Zealand exhibition, there is no reason why a Parliamentary Committee should find the task impossible.

Assuming, then, that twenty-four artists are thus chosen, might they not each be asked to furnish a rough sketch, not exceeding six feet square, of some given subject suitable for the decorative work in hand, with, perhaps, a complete study of one of the heads carried out on a larger scale, and in the range of tones appropriate to decorative work of which we spoke in our first article? If necessary, a nominal sum might be paid to each artist in consideration of the time and trouble spent in preparing this sketch and study. The sketches and studies, after being exhibited in the artists' respective societies, should be hung together, say in one of the large rooms of the Tate Gallery, where there would be every opportunity of public and private criticism.

Then the actual giving of commissions would begin. The average price previously paid for decorative paintings at Westminster appears to be £500. The Chantrey Trustees, out of their £2,000.

¹ For previous articles see THE BURLINGTON MAGAZINE, Nos. 56 and 57, November and December, 1907.

The Palace of Westminster

would thus commission four paintings every year, the Parliamentary Committee would be able to commission another four, and it would be open to private patrons to commission additional works from the remaining painters, all questions of subject and treatment being of course decided by the Parliamentary Committee.

When these preliminary paintings were once commissioned the opportunity for younger artists would arrive. Each of the twenty-four painters, so soon as he had received a commission, would be entitled to withdraw his original sketch and study and to give place to another member of his society, so that there would be a constant succession of candidates for work, and young artists of promise would get their opportunity. The competition, in fact, would resolve itself into a competition between societies and not between individuals; thus each society would, for its own credit, be eager not only that it should be represented by its very best men, but also that these should do their very best work.

Such a scheme would provide artists with a healthy corporate stimulus, instead of the unhealthy private stimulus which results from personal rivalry. It would also have the advantage of making that stimulus continuous and permanent instead of a momentary excitement, which is all that one gigantic open competition would produce. Every artist in the country would feel that if he was doing good work his society would, in its own interest, recognize his excellence at the earliest possible opportunity. If unsuccessful at first, he

would not be hopeless; for his chance of recognition would last as long as there was any decorative work to do.

In the present condition of artistic thought no central committee of selection, were it as just as Aristides and as infallible as Rhadamanthus, could escape the suspicion of jobbery and partisanship. The regrettable discords revealed by the Chantrey Inquiry indicate only too clearly that radical differences of taste and opinion exist between the Royal Academy and the outside societies; and the nation, far from taking sides in the dispute, is only too anxious that it should be terminated once for all. We firmly believe that an amicable contest, conducted on the lines we have suggested, would not only secure for the nation in the course of time the services of the best available British talent, and would incidentally prove the healthiest possible stimulus to British art in general, but that it would also bring this long-standing rivalry, if not to a *dénouement* in which the several parties all fall on each others' necks, at least to one in which they part with a better understanding of each others' capacity and good sense than has existed for half a century.

We have taken the risk of discussing the question at considerable length and in considerable detail, because it is deplorable that the Palace of Westminster should have remained half finished, that our painting should have become petty, and our painters mutually jealous, for the lack of a grant infinitesimal in proportion to our expenditure on art schools, or on many other objects not half so deserving.



HENDRICKJE STOFFELS, BY REMBRANDT. RECENTLY ACQUIRED
BY MRS. C. P. HUNTINGTON FROM THE KANN COLLECTION

RECENT ACQUISITIONS BY MRS. C. P. HUNTINGTON

FROM THE KANN COLLECTION

I—PICTURES OF THE DUTCH AND FLEMISH SCHOOLS. BY C. J. HOLMES

THE collection of the late M. Rodolphe Kann was so vast and so manysided that its contents could hardly have passed into the hands of any single museum or private collector. Dispersal was thus inevitable, and it was almost equally inevitable that America should have a large share of the spoil. The portion acquired by Mrs. C. P. Huntington and Mr. Archer M. Huntington, while it does not purport to be fully representative of the arts in general or even of the Kann collection as a whole, has the merit of possessing a certain definite character which enables it to be regarded as a separate unity, and not as a mere fortuitous aggregate of fine things.

So far as pictures are concerned it includes eight works of the most typical and important order. Three of these, all belonging to the Spanish school, are the property of Mr. Archer M. Huntington, and will be discussed later. The remaining five are by painters of the Netherlands, and have been acquired, together with an extensive collection of French furniture and objects of art, by Mrs. C. P. Huntington.

Of these five pictures one bears the name of Roger de la Pasture, two are by Frans Hals, while two (perhaps the most splendid of all) are by Rembrandt. These last both date from the closing stage of Rembrandt's life; both exhibit his art in that profound and fascinating phase when the artist seems to have cast aside the last ties which bound him to the technical formulae of his time and the general artistic tendency of his countrymen, and to have lived in absolute isolation with his own visions and with the personal methods of expression he had perfected to their service.

Take for instance this weary man of letters musing over a bust of Homer, and consider how remote it is from the Holland of 1650. Imagine it set as a subject to any of the lusty painters of *doelen* pieces. Would not their ruddy visages cloud at the thought of such a task, their hands grow stiffer and prosier than their wont? Nor would the petty painters of *genre* feel more easy in the presence of such a problem, except, perhaps, those who traced their artistic descent directly to Rembrandt, as did Dou and Maes, or indirectly, as did Vermeer. These, indeed, might have used the subject as an interesting exercise on the contrasted effect of light illuminating a warmly-toned living face and a cold marble bust, as the portrait painters who came after them not infrequently did.

With Rembrandt, however, the time for these

professional experiments was past. At the period (1653) at which this picture was painted he had for some ten or twelve years ceased to trouble himself with problems of mere representation of things seen with the eye of the flesh, and was concerned only with the infinitely more complex, difficult and absorbing business of re-creating in paint the things seen with the eye of the spirit.

Here Nature, far from being at one with Art, actually might seem to be at war with her, insisting on the accidental, the trivial and the unnecessary, while Art imperiously demanded absolute submission and fidelity to the inward vision, in which the accidental, the trivial and the unnecessary had no place; where the essential things actually became significant through their detachment not only from the meticulous, tangible, practical environment of seventeenth-century Holland, but even from the common air and daylight of our planet. Such detachment had been, and continues to be, the condition of all perfect imaginative art, just as the least breath of it is fatal to perfect realism. It has the advantage of giving the imaginative artist an infinite field for the exercise of his fancy, whereas the realist, however fresh his perception, however novel and ingenious his technique, is inexorably bound, not only to a single circuit of land and sea, but to the infinitely narrower compass of a single definite moment of time, and to all the limitations that phrase implies.

The imaginative artist, on the other hand, knows no bounds but those of human reason. The reverse of a medal by Pisanello may carry us at once to the unknown waste where Innocence muses by moonlight with the unicorn by her side, or where Malatesta Novello, armed from head to foot, tethers his horse to a barren tree and kneels before a crucifix; an Umbrian panel may take us to a place of heavenly verdure, trim castles and far withdrawn succession of windless lakes. What land or sea is that which Botticelli reveals in his vision of the *Calumny of Apelles*, or Bellini in the *Allegory* which hangs not many yards away? They have no place in the world contemporary with them, or with the world before or after them. They belong to the universe of thought, and rest there no less securely than do the images conjured up by Shakespeare or by Dante.

Towards such a world Rembrandt slowly groped his way, severing one by one the ties that bound him to material things (and therewith cutting the thread of his worldly prosperity) till he found at last the door of the house of darkness, which he was destined to illumine. In choosing this warm, luminous twilight as the setting for the creations of his later years, Rembrandt did no more than the other great masters had done before and have done since. He merely learnt to isolate certain qualities inherent in his medium, and set himself

Recent Acquisitions by Mrs. C. P. Huntington

to draw from them the last atom of expressiveness of which they were capable. Among the chief characteristics of the oil medium are the force that can be obtained by a thick mass of solid pigment, and the rich, sombre transparency that can be obtained by painting very thinly over a light ground. From boyhood these qualities had attracted Rembrandt, but he was at first unable to make full use of them. His attention was distracted by other considerations, mostly imposed upon him by the then prevalent standards of painting, such as minute finish, formal composition, and the charm of strong local colour. It was only after years of continuous effort and experiment that he finally succeeded in ridding himself of these important obstacles to complete self-expression. To a van Eyck high finish might be an essential; it was not so for Rembrandt. To a fresco by Raphael formal composition might be an end; for Rembrandt's panels it was needless. To a Titian the problems of glowing, forcible colour might be worth the study of a long life; in Rembrandt's saddened universe such things were out of place.

For Rembrandt the one means of expression was light: light as it gleams in a place of darkness, flashing here on some significant face or momentary glimpse of white linen, glittering on a jewel or a sword hilt, and reflected ever more dimly from a wall or the folds of a dress, till it becomes indistinguishable from shadow and merges in the all-pervading gloom. The artistic convenience of this sombre atmosphere is obvious. It enables the painter to focus, as no other formula of oil painting has succeeded in doing, the spectator's attention upon the significant features of the design, and to suppress, as thoroughly as a Pisanello or a Korin could suppress them, the forms and details that are unessential to a complete and explicit statement of the matter in hand.

The scholar¹ who leans upon the bust of Homer is a being set apart from the rest of the world as surely as if he had been immured for life in some impregnable prison. Nothing in the picture suggests the existence of any place but that where the man for the moment is; we can concern ourselves only with his face, his hands, his rich dress, his gesture, the piece of sculpture which may help us to divine his thoughts, and, if we love art, with the genius which has introduced us to their undistracted contemplation.

So it is with the portrait of Hendrickje Stoffels.² With the possible exception of Rembrandt's son Titus, Hendrickje is the most persistent and prominent among Rembrandt's sitters in middle and late life. In the Kann portrait of the year 1660 she has lost the bloom of youth which distinguishes

the early portrait in the Louvre, and the more subtle but even more haunting charm of that in the Kaiser Friedrich Museum is vanishing. The eyes still retain their lustre, but the face shows unmistakably the advance of age and ill-health, and the contrast between the febrile brilliancy of the eyes and the cheeks, still flushed but no longer firm, gives the portrait an indescribable pathos, a premonition of the death which was to overtake the sitter some two years later. In the earlier portraits the genial comradeship of Hendrickje had seemed to triumph over the artist's love of isolation, so that among all his sitters she is the one who appears the most approachable, the most lovable. Here, with the waning of her physical health, she begins to be withdrawn from us, and to be already enveloped in the dim air of another world; and this impression is deepened by the superb technical skill with which the artist has fused the furred robe, the hand, and the head-dress with the warm shadows of the background, so that only the pensive face and the brilliant eyes continue to suggest the solid substance of the things of this earth.

No more striking contrast to these two works by Rembrandt could be afforded than by the two paintings of Rembrandt's great contemporary, Frans Hals, which are to travel with them to America. Rembrandt aims at rendering the soul of his sitters by isolating them, not only from their fellows, but from all material things too, by revealing human personality in its loneliness, as it appears when brought face to face with some great issue. For Hals this isolated, subconscious personality does not exist. He sees men with the large general vision of their fellows: the vision of the exterior, comprising all that lies upon the surface; but without a moment's thought that personality may imply more than that—may be more than features, complexion, smile, gesture and clothes.

His art is thus an art of outward and visible signs and of nothing more; and his place among master painters depends wholly upon his faculty for rendering those outward signs. In this, however, he stands almost alone. Velazquez himself cannot approach the task of representing these signs in paint with the same easy negligence; Tiepolo could not have carried it through with the same freedom from mannerism. Mr. Sargent's brilliant brush is less scientific in its accomplishment, his eye less trained to select at each moment just the facts that are pictorial, and to dispense with all the rest.

This process of selection, however, has not with Hals the same significance that it had with Rembrandt. His field being that of the statement of externals, he has no chance of suppressing them wholesale to emphasize some single feature of his subject. He cannot lose his sitter's hands

¹ Signed and dated 'Rembrandt f., 1653.' 1.41 m. by 1.35 m. From the collections of Sir Abraham Hume and Earl Brownlow.

² Signed and dated 'Rembrandt f., 1660.' 0.76 m. by 0.67 m. From the collection of the Marchioness de la Cenja.



PORTRAIT OF A WOMAN, BY FRANS HALS. RECENTLY ACQUIRED
BY MRS. C. P. HUNTINGTON FROM THE KANN COLLECTION

Recent Acquisitions by Mrs. C. P. Huntington

or dress in the convenient twilight of an amber-coloured mist. His eye sees these details as clearly as it sees the sitter's face, and his hand must render them with equal distinctness. So instead of painting an abstraction or essence of his sitter, Hals must paint the sitter himself, his clothes, his mien, his features, and leave to others the business of finding out whether the man is actually or potentially anything more than these externals suggest.

Rembrandt's power of abstraction and isolation carries him so far that his sitters are not citizens of seventeenth-century Amsterdam, not even Dutchmen of any period or district, not even citizens of this world in a material sense, but rather members of that infinitely larger citizenship of our common humanity, whom we may meet again in his religious and mythological pictures, without even the thought occurring to us that their appearance there is an audacious anachronism. The sitters of Hals, on the other hand, never give us a moment's pause. From first to last there can be no doubt about their rank, their nationality and their date. They are burghers of seventeenth-century Holland, and no one but a dunce could mistake them for anything else. The temper of the artist may have made them look more uniformly cheerful than was their wont, just as his splendid skill may have made them look a trifle more spirited (since forcible and lively handling always reacts upon the spectator), but with these slight deductions we feel convinced within ourselves that these people must really have looked thus, moved thus and dressed thus.

Yet inside this conscious fidelity of statement, this almost photographic respect for outward appearances, Hals finds room for the exercise of those faculties of selection and arrangement that mark the artist as opposed to the hack painter. His faculties, it is true, are those of the craftsman rather than of the designer, for his sense of design is adequate but not exceptional. We do not look to him for those felicitous excursions from the commonplace, those harmonious audacities in which the great masters of design love to indulge. His archer-groups are brilliant, varied and inventive compared with the groups of his Dutch predecessors and contemporaries, and effect perhaps as happy a compromise between the claims of art and of his patrons as could well be made; but they are a compromise after all, and though his single portraits are rarely ill spaced, he has left no hint that he desired to advance the decorative side of his art beyond the limits generally accepted in his day.

His one supreme faculty is that of representation in oil paint. As a professional painter pure and simple, within his limits he has, as we have indicated, few rivals. No one has succeeded better in reducing the appearances of nature to terms of

oil paint, oil paint swiftly applied and left to stand fresh and untouched for ever. No one has grasped more clearly than Hals that oil painting is, in its essence, a process of brush drawing with semi-liquid pigment of a pleasant oleaginous quality, which may be used thickly or thinly at will, and which, if the touch be left undisturbed, possesses a certain sharpness and force that are ruined by any subsequent re-working.

In the earlier phases of his art, as in the magnificent picture of the *Laughing Cavalier* at Hertford House, which dates from 1624, this freshness is already attained, so sure are the master's eye and hand; as time goes on it is attained again and again with ever-increasing ease and freedom.

By the year 1644, to which belongs the female portrait recently acquired by Mrs. Huntington,³ this freedom has become innate, and under its influence the process of painting is reduced to a lively and wonderfully flexible formula. When the main masses of the portrait have once been mapped out, the painting seems to become a process of rapid drawing with a pointed brush, used as a man might use a chalk or crayon. Beginning with the hair we notice how both the comb and the ringlets are drawn with swift touches of light paint, now rippling, now straight, as the forms demand, upon a dark ground. The features are made up of similar touches with a smaller brush in darker pigments, the method being speedily noticeable in the painting of the eyebrows and the shadow on the temple. Only in the softer shadow on the cheek have the touches been fused and blended. The starched stiffness of the broad linen collars and cuffs is suggested by sweeping strokes of white at the edge, and by shorter strokes elsewhere which suggest the surface of the material, just as the half tones where it crosses the dark dress suggest its fineness.

With a less gifted man such slickness might easily become mannerism. The sitter's hands in Mrs. Huntington's picture indicate how Hals kept clear of the danger. The right hand is gloved, the left hand is bare; both are painted with consummate swiftness and ease, but without a single piece of trickery. The naked hand is indicated chiefly by its contour against the shadow below it, a few adroit touches drawing the shadow under the knuckles and the thumb. The creased glove is drawn with even more show of swiftness, the brush strokes rushing this way and that, but all the time they seem to mimic the very folds and dimples of the leather, till the result is a miracle of realistic virtuosity.

The portrait of the young *Koeijmanszoon of Ablasserdam*⁴ dates from the next year, 1645, and exhibits the artist in a mood of unwonted gravity.

³ Cm. 79 by c n. 69. From the collection of Mrs. Wollaston.

⁴ Cm. 74 by cm. 62.5.

Recent Acquisitions by Mrs. C. P. Huntington

The convivial aspect under which the painter is wont to view his sitters has perhaps had as much to do with the idea we commonly form of his habits and character as the evidence we possess of his relations with his first wife, and the reports of his ill-treatment of Adriaen Brouwer, his unfortunate and gifted pupil. Yet this conviviality of aspect is so generally characteristic of Dutch life in the seventeenth century, with but a few exceptions (for even the grave art of Rembrandt and the staid realism of De Hooch, Terborch and Vermeer bear testimony to it), that we can hardly regard it as a mere fashion, and certainly must not press it as an argument against the personal character of Hals. Upon the quality of his art, of course, it has no bearing.

In default of other records we are compelled to turn to the arts as evidence of the customs and manner of living of our forefathers, and provided that the evidence is used with due caution it is often of the greatest possible value. Yet the inquirer must never forget that the screen of artistic personality is always interposed, that the better the artist the more likely is he to be rather the interpreter of a few pictorial aspects of his age, perhaps in other respects not the most characteristic ones, than a faithful mirror of the whole period. The considerable artist thus must present a somewhat distorted picture of his time. Some characteristics will be emphasized and accentuated, others will be represented incompletely or not at all. Nor does the distortion end here. The successful artist sets the fashion, the minor painters of the time tend to cling to his skirts, to imitate his choice of subject, and so amplify his departure from impartial statement. The art of eighteenth-century England might be adduced in illustration. The age of Anne and the first two Georges was surely not so stiff and dull as its painters made it, nor was all England so rough and violent as we see it when the artistic reaction comes with Hogarth. Reynolds and Gainsborough might make us regard their age as one of even higher human perfection than was actually the case; we shall not get near to the truth till we can balance the tradition of the grand style with the lively robustness of Gillray and Rowlandson.

Yet when all these allowances are made in the case of Dutch art, we cannot help recognizing that the general tendency of life in seventeenth-century Holland was towards a very high standard of material comfort, coupled with more hard drinking than would suit our modern constitutions. How far these habits of life contributed to the decline of Holland, and how far they reacted upon political and economic conditions, are questions rather for the student of history than for the student of art. Yet such a portrait as this of young Koeijmanszoon might, in such an

inquiry, be not without value as a historical document.

No visitor to Holland can fail to notice the countless relics of the great struggle with Spain from which, after occupying a position of almost hopeless inferiority, the country at last emerged triumphant. Among those relics none are more interesting than the portraits of the men who in one way or another were involved in that heroic combat with overwhelming odds. The imperfection of the art of the time makes them seem dry, stiff and meagre compared with the ruffling cavaliers of Hals, but with all their stiffness the sitters of Miereveldt and the like are men of grave and serious purpose, firm, solid folk, well fitted to secure respect both for themselves and their country.

When we turn to this young gentleman of 1645 whom Hals has painted, we recognize at once that we have to do with a race that has passed its prime. The rich, gold-embroidered dress, the profuse linen and the curled hair reveal no more than opulence, but the languid pose of the sitter, the face prematurely thinned by hard living, and the eyes, tired and glittering after a night's debauch, are unmistakable evidences of decline. *Non his juvenus!* Yet youth, even in its decay, has its fascinations, and though we do not pass here into the sinister world which Rembrandt opens up in that terrible little etching of *The Card Player*, the weary look and gesture of this gallant have an attractiveness, nay, almost a poetry, of their own which Hals has not failed to catch.

As a masterpiece of brushwork the portrait is even more wonderful than that of the lady previously described. It is painted with the utmost possible swiftness and freedom, yet everywhere the strokes of the brush take just the course that is needed to express the infinite variety of surfaces and substances of which the piece is built up. The contrast between the crisp strokes used for the white linen at the wrist and the fluent touch which follows the outline of the fingers and the tendons on the back of the hand is wonderful, but the treatment of the hair—that almost insuperable problem—is more wonderful still. The whole mass of the hair appears to have been first mapped out with precision in middle tint; then upon this foundation the locks and curls are drawn with definite strokes of wet pigment, a few gleams of light, introduced with the utmost delicacy, giving the required lustre. To follow such work stroke by stroke is an education in the technique of direct painting. The mapping of the planes of the head is begun in the same way and completed with sharp touches of light and shadow at the emphatic points.

Yet the growth of this marvellous sleight of hand, this scientific building up of a picture with



ROELIJMANSZON OF ABLESSERDAM, BY FRANS HALS. RECENTLY
ACQUIRED BY MRS. C. P. HUNTINGTON FROM THE RANN COLLECTION

Recent Acquisitions by Mrs. C. P. Huntington

the least possible number of deftly varied brush strokes, was accompanied by a very definite change in the aspect of the painter's work. It is commonly recognized how the warm, almost Venetian, colour of the earliest of the great *doelen* pieces at Haarlem is soon changed for sharper and fresher contrasts, and how in its turn this love of bright hues gives place in the artist's later years to harmonies in black-and-white, with the least possible hint of yellow and red in the flesh tones to preserve the work from becoming absolute monochrome.

Now that we have studied the method of Hals, we see that this change was not a caprice but a necessity. Only by employing a palette of this austere and limited kind could such pictures be painted at all. To imitate exactly the complex range of hues of which the human face is usually composed needs an elaborate mixing of the tones and an equally elaborate application of the pigments. Hals had the acumen to recognize that what his work gained in subtlety and complexity of colour by exact imitation was a poor compensation for the spontaneity and spirit he lost by elaboration of workmanship. So we see him steadily restricting his palette more and more till at last it consists practically of black-and-white, and his paintings become analogous to black-and-white drawings to which, for the sake of verisimilitude, a few touches of colour have been added.

There can be no doubt that in his case the sacrifice was a fit and proper one. The genius of Hals was in the main a genius of the eye and the hand: the one almost perfectly fitted to observe form and proportion (no one puts a head together more accurately), the other capable of any feat of dexterity—and he did right to give it free scope. His age was less photographically critical of appearances than ours, while its perception for niceties of technical practice was more keen. It did not demand that he should be a Sargent, and struggle for form and colour and technique all together; it allowed him to be himself, an unsurpassed master of the craft of direct painting, in comparison with whom our most brilliant *virtuosi* of the brush appear rude experimentalists or exquisite ephemerids.

These mature examples of the art of the Low Countries are supplemented by a single work of an earlier time, a *Madonna and Child*,⁵ acquired from a famous English collection, as were so many of Mr. Kann's treasures, including the magnificent *Annunciation* by Roger de la Pasture, described by Mr. Weale in THE BURLINGTON MAGAZINE for May, 1905 (Vol. vii, p. 141), which previously belonged to the earl of Ashburnham. This *Annunciation* was important, not only from the fact that it belonged to the best period of the master's career and is, as Dr. Bode has pointed

out, one of the finest existing works of the Flemish school in richness of colour and delicacy of finish, but also from its unusual scale (1.83 by 1.13). In attributing Mrs. Huntington's *Madonna* to Roger de la Pasture, Dr. Bode, after noting its fine tonality and extraordinary perfection of finish, remarks that 'the hand of Roger is revealed in the same way in the bust portrait of a young man with his hands joined in the act of prayer, which was a few years ago in the Meyer collection at Bruges.' The Virgin is dressed in deep crimson, a cape of dark blue is thrown over her auburn hair, and the group is relieved by a gold background. The few documents we possess as to the life and work of this celebrated master of the Tournai school leave much to speculation, and it is only when the finer works which bear his name have been sifted by constant comparison that we can hope to speak with absolute certainty as to more than a few of them. The value and interest of the example that has passed into Mrs. Huntington's collection cannot perhaps be better indicated than by mentioning that nine works, distributed among the collections at Berlin, Frankfurt, Munich, Madrid, and the Escorial, are all that the most learned student of the archives of the Flemish school admits as authenticated beyond reasonable question.

II—THE FURNITURE AND OBJETS D'ART



THOUGH the paintings in the Kann collection had perhaps attracted more attention from critics than the furniture and objects of art by which they were surrounded, these last were in their way well worthy of notice. Yet in describing the fine series of acquisitions made by Mrs. Huntington in this domain, a writer has no easy task. To give such a collection of pieces their appropriate literary setting would entail something in the nature of a regular treatise on French decorative art in the eighteenth century; and to do that within the narrow limits of a magazine article would be impossible. A brief *catalogue raisonné*, indicating the character and history of the more prominent pieces, is perhaps the most useful commentary on the illustrations. It must always be remembered that the terms commonly used to indicate the period and style of pieces of French furniture can never be taken as more than rough general indications of date. The impulse given to French art under the reign of Louis XIV received no real check till the canons of David crushed those of Le Brun. The style formed under the auspices of Colbert went forward steadily assimilating new elements, but never disdaining to look backwards from time to time and achieve, perhaps with some

⁵ Cm. 49.5 by Cm. 31. From the collection of Mr. Henry Willett, of Brighton.

Recent Acquisitions by Mrs. C. P. Huntington

new refinement yet with no substantial change, the style of a generation before. The style associated with the Regency existed in all essentials years earlier than 1715, and many of the pieces produced in the reigns of Louis XV and Louis XVI are in reality developments from older models. The general taste of the period may perhaps best be estimated by the use made of Chinese porcelain. Employed in its native simplicity, Chinese porcelain is always an austere decoration, even when, as in the case of large examples of *famille rose* and *famille verte*, the decoration is of the most sumptuous kind. In the hands of great French designers such as Jacques Caffieri, this severity is mitigated, or transformed into superb flamboyance, by mounts of gilded bronze. In its natural state Chinese porcelain would have been almost reproachfully plain in the carved and gilded saloons of Versailles or Louveciennes; transformed by the genius of the times, it becomes part and parcel of its luxurious French setting. Meissen ware, on the other hand, needed no such embellishments. The tastes of its first patron, Augustus the Strong, were the reverse of austere and, if the East was his model in quality of paste and surface, the colour, the design and the subject matter of his pieces were dictated by the taste of a pleasure-loving European court. Fine examples of Dresden ware, in consequence, needed no modification when transported from the *salons* of the lusty king of Poland to the pavilions of Louis the Well-beloved and Madame du Barry. With this much of preface we may turn to the objects themselves.

Plate I, fig. 1.—A large console of openwork in carved and gilt wood with a top of variegated marble, of the time of the Regency.

This handsome console, designed by Toro (1671-1731) about 1720, is of oblong form and ornamented in a style which retains much of the characteristics of the art of the Louis XIV period, with its superb adaptation of Italian motives. It serves as a connecting link between the solid pieces of the Renaissance and the more slender craftsmanship of the time of Louis XV and Louis XVI.

Length, 5 ft. 2 in.; depth, 28 in. Kann catalogue, No. 208.

Plate I, fig. 2.—A large Louis XV console table in open woodwork, carved and gilt, with a top in fine Penazetto marble.

This magnificent console, designed by Jean Charles Delafosse, architect to the king, about 1760, formed part of a suite of drawing-room furniture made by order of Louis XV, and sent by him from Paris as a wedding present on the occasion of a marriage in the de Mailhet family, who became through this alliance related to the donor.

From the Chateau de Vachères, near Le Monastier, Haute Loire, the seat of the Baron de Mailhet.

Height, 3 ft. 1 in.; width, 6 ft. 11 in.; depth, 2 ft. 5½ in. Kann catalogue, No. 213.

Plate II, fig. 1.—A large Louis XV writing table in veneered wood, enriched with chased and gilt bronze ornaments by Jacques Caffieri. About 1750.

This historical table occupies a prominent place in a painting by Tocque exhibited at the Paris Salon of 1755 and described as follows:—'Portrait de M. de Roisey, receveur général des Finances, appuyé sur une table, lisant et s'amusant de musique.' The picture is among the best of the painter's works and is still in Paris in the collection of M. André.

Height, 2 ft. 7 in.; length, 6 ft. 7½ in. Kann catalogue, No. 214.

Plate II, fig. 2.—A Louis XV desk in marqueterie of coloured woods, enriched with chased and gilt bronze ornaments by Jacques Caffieri signed with the C surmounted by a crown.

This little piece is, for elegance of outline, delicate taste of ornamentation, and for the chasing of the bronze, a thing of exceptional quality. It is illustrated in Emile Molinier's 'Histoire des Arts appliqués à l'Industrie' and described in the catalogue of the d'Armaillé collection.

From the d'Armaillé collection. Height, 2 ft. 8 in.; width, 2 ft. 11 in.; depth, 21½ in. Kann catalogue, No. 215.

Plate III, fig. 1.—A Louis XV chess and backgammon table in marqueterie of coloured wood, executed by the cabinet-maker who signed B.V.R.B. with bronze ornaments by Caffieri.

This graceful table is composed of a movable top inlaid with a chess-board; on each side is a bunch of flowers executed in violet wood on rosewood ground. The interior is lined with ebony, inlaid with a backgammon board in coloured wood, and provided with two pigeon-holes containing the dice and dice-boxes. Double candlesticks are fitted in sconces on either side of the table.

Height, 2 ft. 7 in.; length, 3 ft. 3½ in. Kann catalogue, No. 218.

The piece comes from the princely House of de Broglie, and once belonged to Mme. du Barry, to whom it was probably a present from Louis XV.

Plate III, fig. 2.—A commode in marqueterie of veneered wood, with chased and gilt bronze ornaments, of the time of the Regency, and designed by the famous Cressent.

Height, 2 ft. 9½ in.; width, 4 ft. 6 in.; depth, 2 ft. 1½ in. Kann catalogue, No. 211.

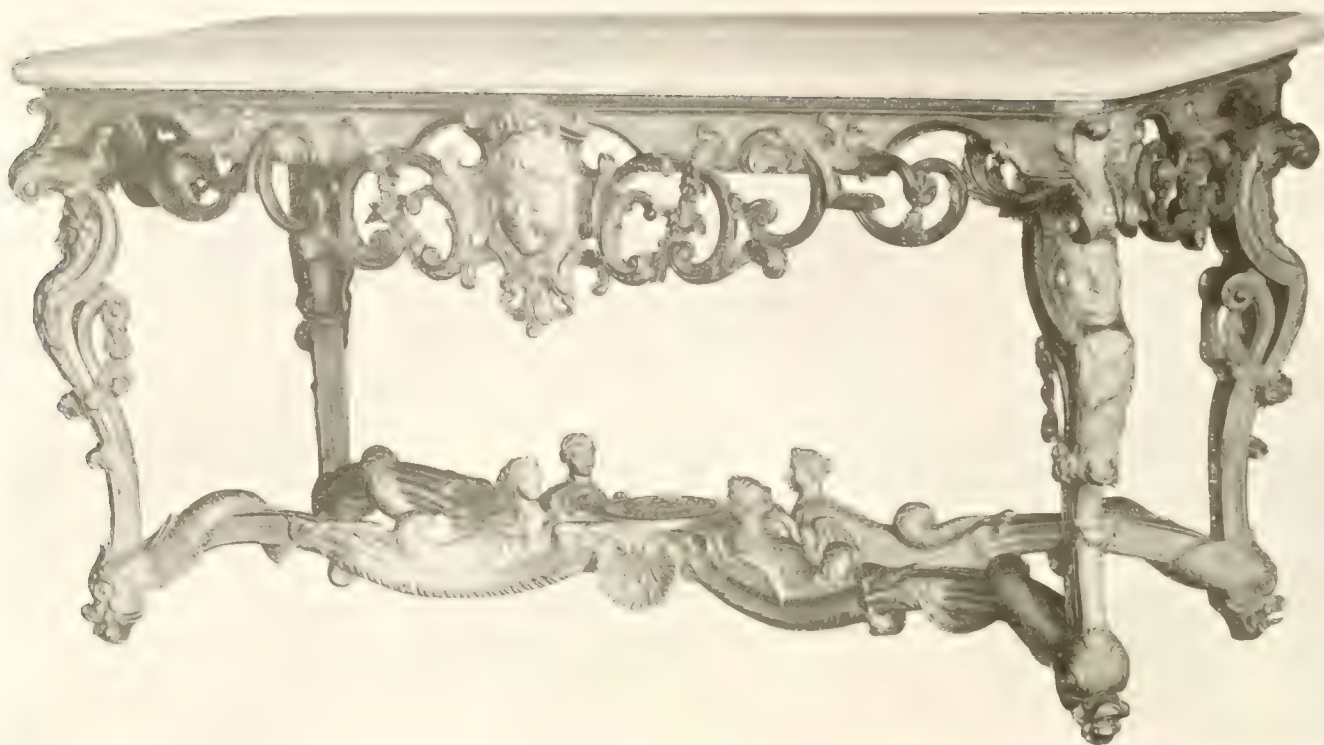
Plate IV, fig. 1.—A small Louis XV writing table, in marqueterie of violet-wood on rosewood, executed by the cabinet-maker who signed B.V.R.B., with chased and gilt bronze mounts by Caffieri.

Height, 2 ft. 3 in.; length, 2 ft. 4½ in.; width, 17½ in. From the d'Armaillé collection. Kann catalogue, No. 217.

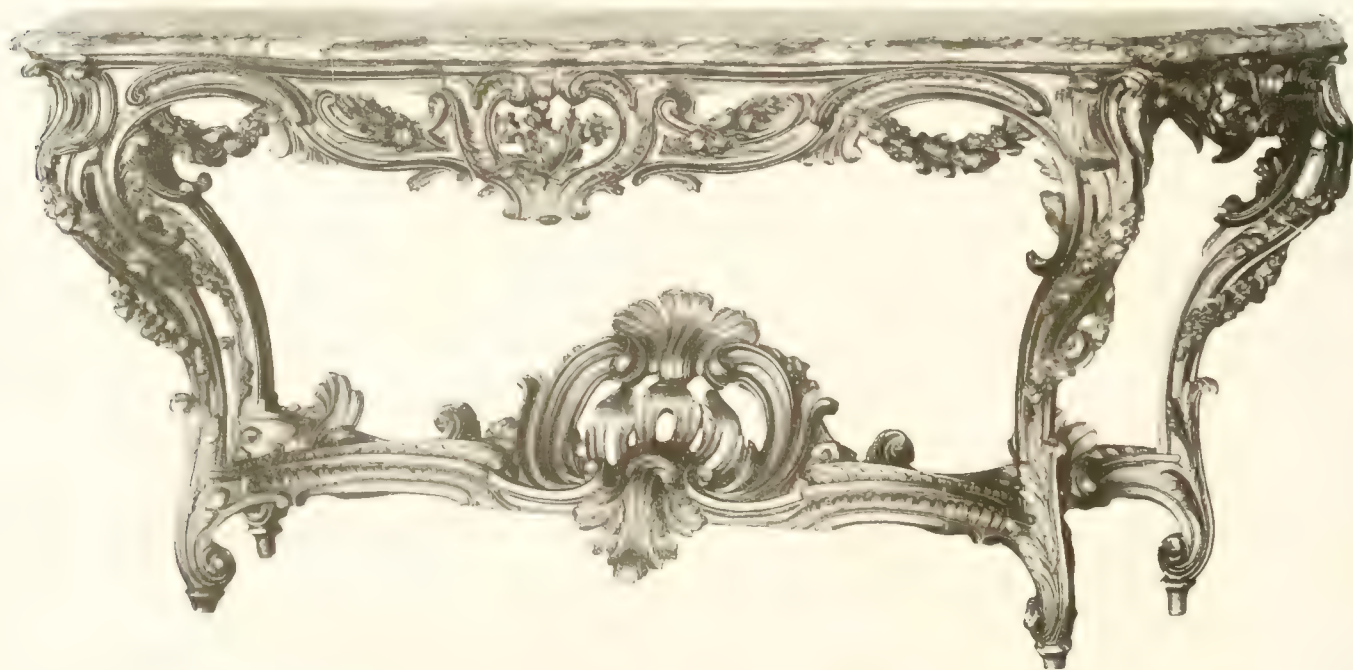
Plate IV, fig. 2.—A Louis XV commode in lacquered wood, with marble top, enriched with



THE VIRGIN AND CHILD ASCRIBED TO ROGER
DE LA PASTURE. FROM THE KANN COLLECTION



1. REGENCY CONSOLE IN OPEN WORK CARVED AND GILT WOOD



2. LOUIS XV CONSOLE IN OPENWORK CARVED AND GILT WOOD

RECENT ACQUISITIONS TO MR. C. P. HUNT-
INGTON FROM THE HARRIS COLLECTION, THE
FURNITURE AND OBJECTS DE ART DEPARTMENT



1. LOUIS XV WRITING TABLE IN VENEERED WOOD



2. LOUIS XV WRITING TABLE IN MARQUETTERIE.



1. LOUIS XV CHESS AND BACKGAMMON TABLE IN MARQUETRIE



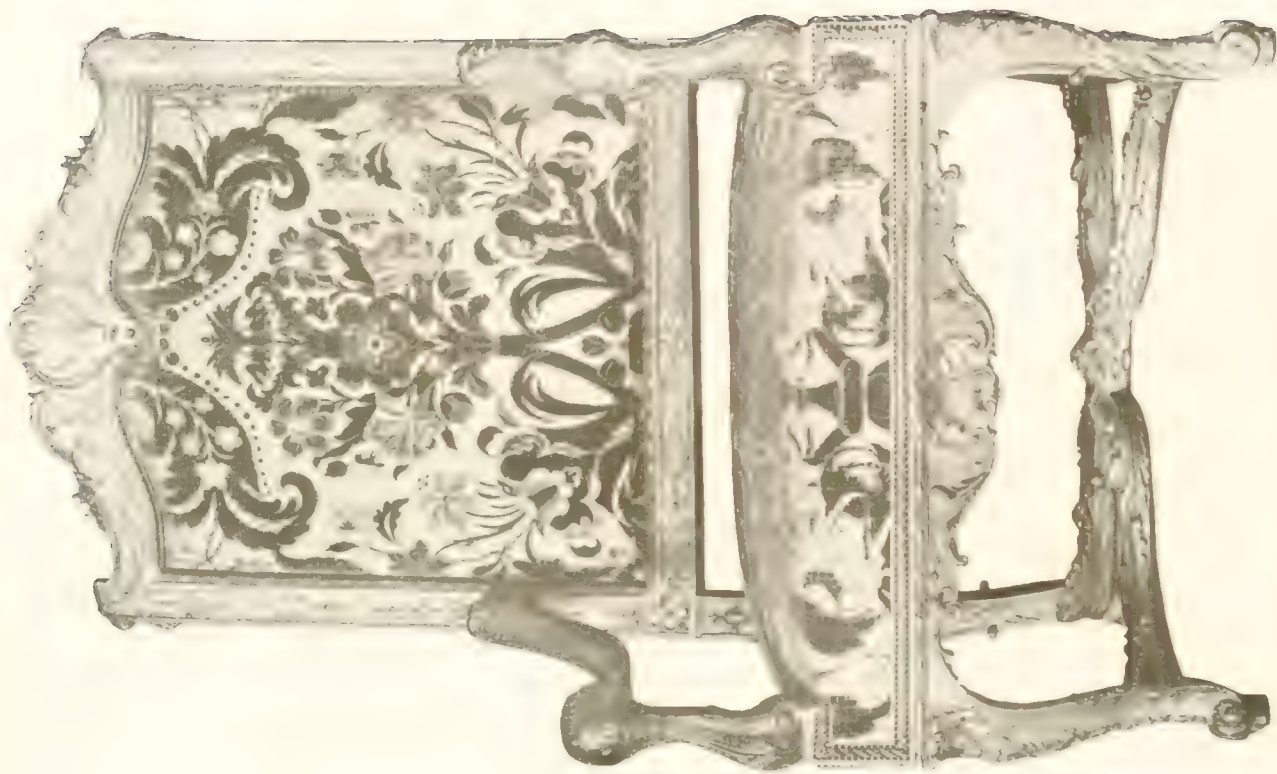
2. REGENCY COMMODE IN FIGURED WOOD



1. LOUIS XV WRITING TABLE IN MARQUETTERIE

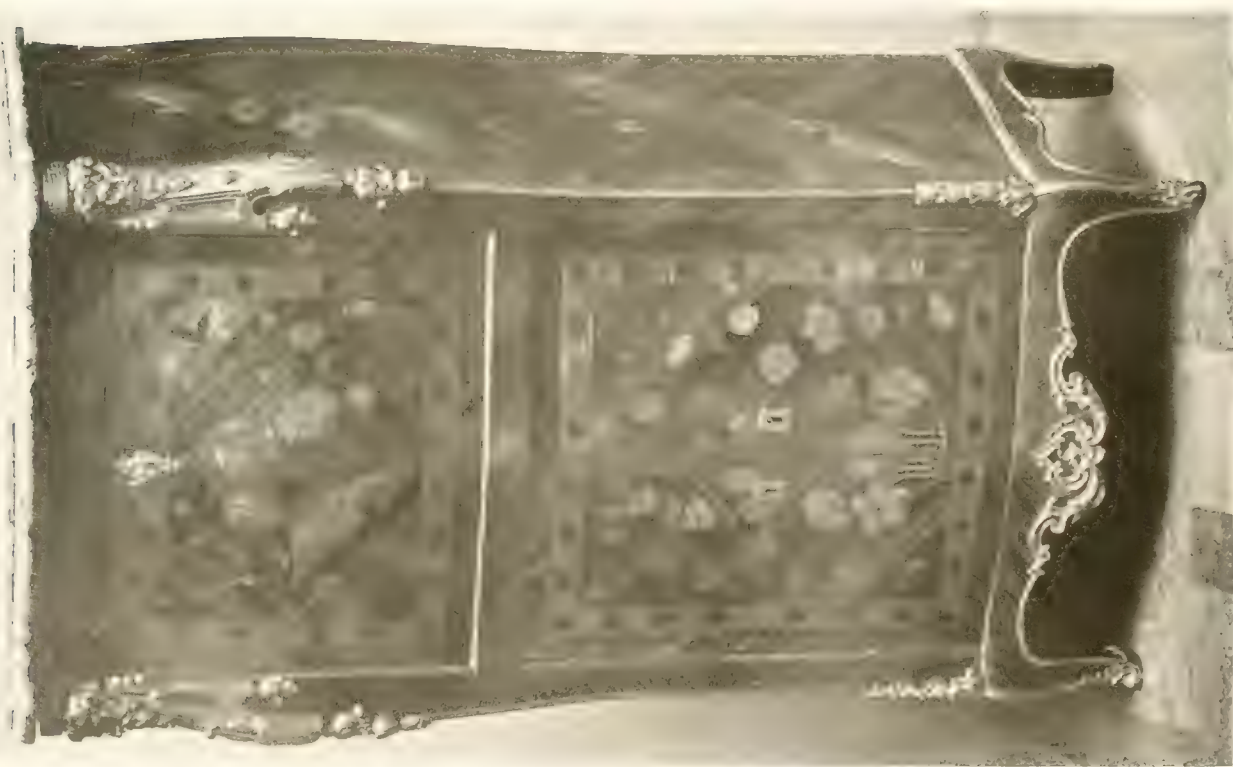


2. LOUIS XV COMMODE IN LACQUERED WOOD



REGENCY ARMCHAIR IN WALNUT WOOD

RECENT ACQUISITIONS BY MRS. C. P. HUNT
FROM THE KANSAS COLLECTION. THE
TURNHURST AND ORTIS D'ART. PLATE A



LATE LOUIS XV. LADY'S WRITING-DRESS



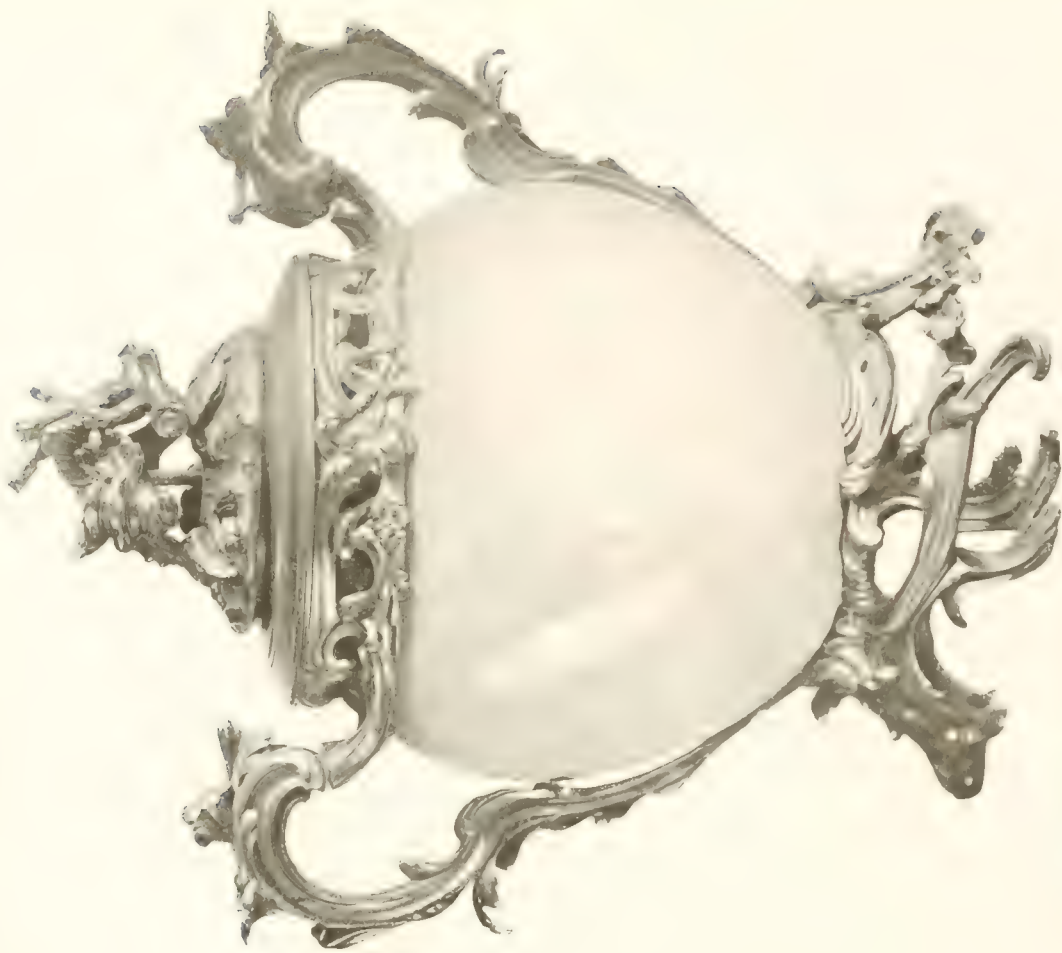
1. LOUIS XV. CLOCK



2. CHINESE CELADON VASE MOUNTED
AS CLOCK WITH REVOLVING DIAL



1. CHINESE CELADON VASE MOUNTED



2. CHINESE CELADON VASE MOUNTED ON A SILVER PLATE

RECENT ACQUISITIONS BY MRS. C. P. B. AND
INGEN. FROM THE KANN COLLECTION, THE
FURNITURE AND OBJECTS DEPARTMENT, THE METROPOLITAN MUSEUM OF ART, NEW YORK



CHINESE CELADON VASE, MOUNTED

RECENT ACQUISITIONS BY MRS. C. P. HUNTINGTON FROM THE KANN COLLECTION. THE FURNITURE AND OBJETS D'ART. PLATE VIII



1. CHINESE CLAY VASES MOUNTED



2. CHINESE CLAY VASES MOUNTED

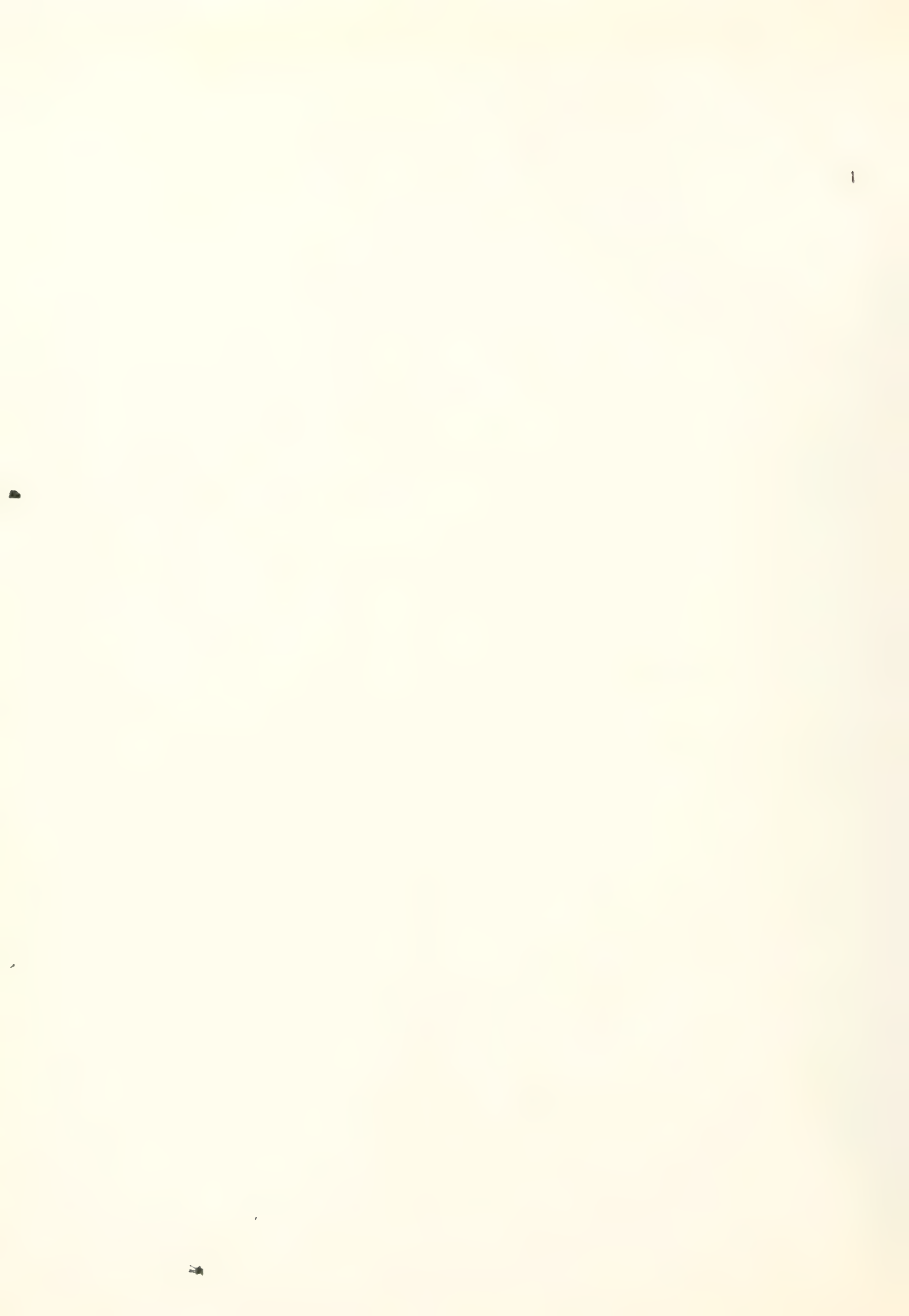


1. DRESDEN SEATED FIGURES WITH BASES OF GILT BRONZE



2. DRESDEN LION AND LIONESS MOUNTED IN GILT BRONZE

RECENT ACQUISITIONS BY MRS. C. F. BENT-
INGTON FROM THE RANA COLLECTION. THE
FURNITURE AND OBJECTS DATED 1840-1850





CARDINAL DON FERNANDO NIÑO DE GUEVARA.
FROM THE KANN COLLECTION. BY GRECO

RECENT ACQUISITIONS BY
MR. ARCHER M. HUNTINGTON

Recent Acquisitions by Mrs. C. P. Huntington

chased and gilt bronze ornaments, by Jacques Caffieri (1678-1755). Signed with the C and crown.

The slightly bulged front panel, which contains two drawers, is decorated with animated landscapes and figures in gold lacquer and colours on a black ground, with inlaying in 'burgau.' The end panels are similarly decorated.

Height, 3 ft. 1 in.; width, 5 ft. 5 in.; depth, 2 ft. 3 in. From the collection of the Marquis de Polignac. Kann catalogue, No. 219.

Plate V, fig. 1.—Lady's writing desk in marqueterie of coloured wood, with top of Aleppo marble. Designed after St. Germain at the end of the reign of Louis XV.

The workmanship of this beautiful little desk is a marvel of skill.

Height, 3 ft. 9½ in.; width, 2 ft. 1 in.; depth, 14 in. From the Rodier collection. Kann catalogue, No. 221.

Plate V, fig. 2.—A large armchair in carved walnut, of the time of the Regency, about 1720, covered with stamped velvet, with large flowers on a white ground, worked with silver.

Width, 28 in.; height, 42 in. Kann catalogue, No. 190.

A bronze bust of Louis XV, with deep brown patina, executed in 1742, by Jean-Baptiste Lemoyne (1704-1778).

The king is represented clad in armour, wearing across his chest the ribbon of the Order of the Holy Ghost, and with a floating drapery negligently thrown over his right shoulder. On the reverse of the piedouche is the inscription, 'J. B. Lemoyne, 1742.'

The stand, in white and coloured marble, bears the inscription, 'Lud. XV,' engraved on a small panel of red marble.

Height of the bust, 15½ in.; total height, 19 in. Illustrated in the Kann catalogue, No. 146.

A Louis XV fire-screen in carved and gilt wood, with a tapestry panel from the Royal Manufactory of the Gobelins, woven after a painting of the School of Boucher, representing a little girl feeding chickens.

The work was executed about the middle of the eighteenth century by Neilson, who was then overseer of the 'basse-lisse' department at the Gobelins (1749), and subsequently became director of the Royal Manufactory of Beauvais.

It bears the signature 'Neilson, ex.'

Height, 3 ft. 8 in.; width, 29 in. Illustrated in the Kann catalogue, No. 235.

Plate VI, fig. 1.—A Louis XV clock in chased and gilt bronze; the works, signed by Jean-Baptiste Bailon, are framed in a magnificent bronze structure by Caffieri.

Height, 31½ in.; width, 21 in. From the collection of the Marquis de Marigny. Kann catalogue, No. 181.

Plate VI, fig. 2.—A clock with a revolving dial, in ancient flowered Chinese celadon,¹ mounted in chased and gilt bronze, of the end of the reign of Louis XV.

The vase of ancient flowered Chinese porcelain shows, on a mottled blue celadon ground, rocks, shrubs, chrysanthemums and a bird, in coppery red, cobalt blue and white. The pedestal is in blue turquin marble.

Height, 23 in. From the Marquis collection. Reproduced in the 'Histoire des Arts appliqués à l'Industrie,' by Emile Molinier. Kann catalogue, No. 183.

Plate VII, fig. 1.—A Chinese porcelain vase in ancient greenish-grey celadon of the Kang-Hsi period (1662-1723), mounted with chased and gilt bronze by Caffieri.

Height, 12 in.; width, 12 in. From the collection of Sir Charles Welby. Kann catalogue, No. 128.

Plate VII, fig. 2.—A Louis XV perfume burner, formed of a Chinese porcelain vase in ancient celadon of the Kang-Hsi period, about 1680, with mountings in chased and gilt bronze by Caffieri.

The vase is of oval form and decorated on each side with white sprays of peach tree branches in bloom standing in slight relief on a greenish-grey celadon ground.

Height, 15½ in.; width, 15 in. Kann catalogue, No. 129.

Plate VIII.—A Chinese porcelain vase in ancient greenish-blue celadon, with a mounting in chased and gilt bronze by Caffieri.

This fine celadon vase is modelled on the archaistic bronzes of the Ming dynasty, which themselves were derived with but few additions (such as the encircling band and pendant tongues in Mrs. Huntington's example) from the much earlier bronzes of the Han dynasty, when realistic animals first appear as decorative motives.

Height, 17¾ ins. From the Marquis collection. Kann catalogue, No. 132.

Plate IX, fig. 1.—A pair of Chinese porcelain Louis XV ewers in ancient greenish-grey celadon, with mountings in chased and gilt bronze designed by Caffieri. Each ewer is composed of a carp represented as rising out of the water.

¹ The term 'Celadon,' as applied to the pale or bluish-green colour which fashion first adopted about 1650, is the name of the shepherd hero who loves the shepherdess Astrée in the pastoral romance of that name written by Honoré d'Urfé in the early part of the seventeenth century. The colour is met with in the finest furniture and fabrics of the time until 1680, when it lost its status. Curiously enough, however, the term subsisted and reappeared in the eighteenth century. When the licentiousness which prevailed during the Regency led to the invention of new names more expressive of the manners, tastes and customs of the light-hearted society of the period, it was found appropriate to revive the name of the faithful and tender-hearted, if somewhat insipid, hero, and the term celadon became the symbol of tender affection and fidelity in love, of which the soft colour was made the visible emblem. To-day the term is rarely used, except in ceramics, where the colour meets with undiminished, if not increasing, appreciation.

Recent Acquisitions by Mrs. C. P. Huntington

Height, 11½ in. Kann catalogue, No. 133.

Plate IX, fig. 2.—A pair of Chinese porcelain vases or ewers, famille verte, of the Kang-Hsi period (1662-1723). Mounted in chased and gilt bronze by Caffieri, stamped with the C surmounted by a crown.

The body of the vases is divided into four medallions by bands, with a decoration of flowers and ornaments on mottled vermicular green ground, extending from the shoulder round the neck, while each medallion is decorated with flowers and shrubs in bloom on white ground.

Height, 11 in. From the collection of Lord Poulett. Kann catalogue, No. 127.

Plate X, fig. 1.—A pair of old Dresden statuettes with bases in chased and gilt bronze of the Louis XV period by Caffieri, bearing the mark C with the crown above.

The statuettes represent the senses of Sight and Touch in the form of two standing partly draped female figures. The figure of Sight is represented looking through a lorgnette and holding a mirror, a keen-eyed eagle stands on her left. The sense of Touch is represented in the form of a woman with one foot on a tortoise and carrying a parrot which is biting her finger.

Height, 12 in. From the collection of Sir Charles Welby. Kann catalogue, No. 126.

Plate X, fig. 2.—A lion and lioness in old Dresden porcelain, resting on Louis XV chased and gilt bronze bases, executed by Caffieri, signed with the C surmounted by a crown.

The two beautifully modelled animals are good specimens of the celebrated Meissen manufactory. Both are painted in natural colours and admirably posed.

Height, 7¼ in.; width 9½ in. Kann catalogue, No. 130.

III—PICTURES ACQUIRED BY MR. ARCHER M. HUNTINGTON



AT the time when Mrs. Huntington acquired the pictures and furniture above described three Spanish portraits of remarkable excellence were acquired by Mr. Archer M. Huntington. The first of these was the *Little Girl*, by Velazquez, which formed the frontispiece to THE BURLINGTON

MAGAZINE for October, 1906 (Vol. xii, p. 2). It is needless to repeat what was then said about the painting and the sitter, whom Señor de Beruete is inclined to identify with the eldest of the painter's granddaughters, and we may pass at once to the consideration of the portraits by Goya and Greco.

The portrait of the celebrated toreador, Pedro Romero,¹ is one of Goya's most masterly works. The profession of his sitter was one with which he had peculiar sympathy, and it is thus natural that the calm, self-contained look, the firm mouth, the slender, well-trained figure, and strong, nervous hand of the famous matador should be rendered with the peculiar *finesse* which Goya's best work exhibits. The scheme of colour, at once austere and striking, is one which would have enchanted Whistler. The figure is set against a dark grey background. The waistcoat is grey; the jacket black, with a lining of rose silk, and over it is thrown a cloak of heliotrope with a velvet collar. Rarely does Goya's art show to such unclouded advantage.

The portrait of *Cardinal Don Fernando Niño de Guevara*² is a characteristic example of another member of the Spanish school who has recently come to be recognized as one of its most interesting and remarkable figures. Indeed, in acquiring works by Velazquez, Goya and Greco, Mr. Huntington has made just the selection from the Spanish school that the most advanced critics of to-day would be inclined to make. We feel out of touch with the graces of Murillo, the power of Ribera leaves us cold, and the remaining members of the school are men of inferior or unequal gifts. In the work of Greco we find many inequalities, but it is always coloured by the man's sinister audacity; and this prelate, with his dry face, keen eyes, and cruel mouth, is just the personage whom Greco was fitted to paint. This is not the place to discuss Greco's career, or even the quality of his work, which is now becoming more and more generally appreciated; we can only recognize in this portrait from the Kann collection a typical example of his insight into the darker side of human personality, of his freedom of brushwork, and of his curious and very personal gifts as a colourist.

¹ Cm. 79 by cm. 64. Kann catalogue, No. 142.

² Cm. 74 by cm. 50. Kann catalogue, No. 143.



THE TORREADOR PEDRO ROMERO, BY GOYA. RECENTLY ACQUIRED
BY MR. ARCHER M. HUNTINGTON FROM THE RANA COLLECTION

NOTES ON PICTURES IN THE ROYAL COLLECTIONS¹

XI—THE *GREAT PIECE*, BY SIR ANTHONY VAN DYCK, I

BY LIONEL CUST, M.V.O., F.S.A.

IN spite of the great repute enjoyed by the famous series of paintings by Sir Anthony Van Dyck in the State Apartments at Windsor Castle, the authenticity of some of these paintings has been called into question—in some cases not without reason.

The adventures of the paintings executed by Van Dyck for his royal patrons during the Civil War and after the Restoration form a chapter to themselves in the history of the royal collection. The story has been told by Mr. Ernest Law and other writers; but, as questions continue to arise which require attention, especially when relating to the numerous copies, or so-called replicas, it may be of some general interest and advantage to recapitulate in turn the history of each painting, and refer to such copies or replicas as are known and held in any public esteem.

The painting which comes first in date, and perhaps in importance, is the great family group of Charles I, with his queen, Henrietta Maria, and their two eldest children, Prince Charles and Princess Mary, so familiar to visitors in the Van Dyck room at Windsor Castle. This group appears to have been among the first paintings, if not actually the first, executed by Van Dyck for Charles I. A rough sketch of the composition is in the Print Room at the British Museum, and a small sketch in oil of the complete group, attributed with some reason to Van Dyck himself, is in the Boymans Gallery at Rotterdam. Van Dyck arrived in England in the spring of 1632, and from April 1 to May 21 was the guest of Edward Norgate until a residence was prepared for him, at the king's expense, in the Blackfriars near the river Thames, to which a causeway was built in order that the king and queen might land from their barge and visit the painter direct from their palaces at Whitehall or Somerset (then called Denmark) House. On July 5 of the same year Van Dyck received the honour of knighthood, as 'principalle Paynter in ordinary to their Majesties,' and on August 8 following a Privy Seal Warrant was issued for payment of an account, 'Whereas Sir Anthony Vandike hath by Our Command Made and Presented us with divers pictures.' The list of pictures in this account includes 'One greate peece of Our royal self, consort and children, 100^{li}.' This payment clearly refers to the great family group, which is too well known to need a detailed description. From its size and importance this painting would naturally be a

conspicuous feature in the royal palace at Whitehall, where it was placed in the Long Gallery towards the orchard, and is duly entered in the catalogue drawn up for Charles I in 1639 by Abraham Vander Doort as 'No. 1. *Imprimis* Done by Sir Anthonie Vandike. Y^e M. and Queen, Prince, and Princess Maria, all in one piece, intire figures so big as the life, whereby in a landskip Westminster painted, and one of the Queen's little dogs by. Paynted upon reiht light in a carved and some part gilded frame, 9 ft. 8 by 8 ft.' In this entry Vander Doort has made a slight error in that there are two dogs in the picture, not one only, although the second dog is in certain lights difficult to discern against the yellow silk of the queen's skirt.

The next record in actual date of this painting is an entry from a number of warrants preserved in the British Museum (Add. MSS. 32476, f. 28): 'By virtue of an Ordinance of both Houses of Parliament of xxist day of September 1643, These are to will and require you Out of such Threasure as now is or shall be remaining in your hands, to pay unto M^r Ramee Van Lempitt, Picture Drawer y^e some of fffitie pounds, for drawing of y^e Picture of the King, Queene, and two of their Ma^{ties} Children, in one Piece according to y^e coppie of y^e Great Peice at Whitehall, by y^e appointment of y^e Right hono^{ble} Phillip, Erle of Pembroke for his Ma^{tie}, and for so doing this together with his Acquittance for y^e Receipt thereof shall be y^{or} Warrant & Discharge. And also to y^e Auditor Generall to allow y^e same in y^{or} accompt. dated at y^e Comittee of Lords and Commons for his Ma^{ties} revenues sitting at Westminster y^e nineteenth day of August 1647.

'Pembroke Mont.

Tho^s Hoyle.

'P. Wharton.

Denis Bond.

'G. W. Holland.

'To our very loving friend Thomas ffaulconbridge Esq. Receiver-General of the Revenew.

'(Signed) Van Lempitt Picture Drawer.'

Allusion to this copy by Remigius Van Leemput will be made hereafter. The origin of this copy may possibly be traced in the Diary of Richard Symonds for December, 1652, who relates that 'Lord Pembroke gave the St. George by Raphael and begged of the King to have it for a picture of the King and all the Royal Family by Vandyke (which the King promised him) which he designed as a fellow to that great picture of the Pembroke Family painted by Vandyke, but the trouble of the King coming on and the death of Vandyke, prevented its being done.' This would seem, however, to refer to a painting of the royal family on a scale as to grouping and number of figures similar to that in the Pembroke family group, then at Durham House in the Strand, now at Wilton.

¹ For previous articles see Vol. v, pp. 7, 349, 517; Vol. vi, pp. 104, 204, 353, 470; Vol. vii, p. 377; Vol. ix, p. 71; Vol. xi, p. 231 (April, July, September, November, December, 1904; February, March, August, 1905; May, 1906; July, 1907).

Notes on Pictures in the Royal Collections

After the execution of Charles I in January, 1648-9, the affairs of the court were found to be in great disorder, as might have been expected. Salaries and other lawful debts remained unpaid, and it is evident that there was some danger lest violent hands should be laid upon the property of the late king, which had been sequestered by the new government. The exchequer, moreover, was empty; and the army and the navy, to say nothing of other public expenditure, had to receive attention. Immediately after the king's death, the House of Commons proceeded to vote that the personal estates of the late king, queen and prince should be inventoried, appraised and sold, and commissioners were appointed for this purpose. The tragedy of the dispersal of Charles I's magnificent collection of paintings needs no re-telling here. To make an inventory of so large and scattered a collection, appraise them, to allot them in dividends to various creditors of the state, and finally to deliver them to the said purchasers was a work of difficulty and delay. The appraisement seems to have taken place in the autumn of 1649, but the actual delivery, when it did take place, not until two years later. It would appear that the pictures were removed from the various palaces to Denmark (or Somerset) House, lately the queen's residence, under the care of Mr. Henry Browne, wardrobe-keeper there, and were then appraised. In a list of the 'Pictures out of y^e Beare Gallery and some of y^e Privy Lodgings at Whitehall' there is entered—'The great peece of Vandyke being very curiously done. To M^r De Crittz, and others in y^e 14th Dividend, 60^{li}.' And in another list of later date, being 'A True Inventory of Severall Pictures now remaining in Somerset House, w^{ch} came from Whitehall and St. James's,' there is entered—'The King Queene Prince and Princesse (by Vandyke) 150^{li} sold M^r De Crittz & others in a dividend as aprised 23 Oct. 1651.'

This latter entry seems certainly to refer to the great family group by Van Dyck, but the former to a separate painting, as it again appears as 'The Greate Peice of Van Dyke being very curiously done. Sold to M^r Decrittze at the appraised price, 7th Dec. 1651, for 60^{li}.' This may have been the aforesaid copy by Remigius Van Leemput, although only fifty pounds had been paid for it out of public money some two years before. The painting, or the two paintings, passed into the possession, if not into the actual hands, of Emanuel De Critz, the king's serjeant-painter, and a member of a family in which this office had become almost hereditary.

After the Restoration of Charles II in 1660 an order was made by Parliament to 'seize any property, goods, pictures, jewels, etc.: which had belonged to the late King, Queen, and Prince.' Some of the paintings had gone beyond recall, and now adorn the galleries of Paris, Vienna and

Madrid, but many still remained in the hands of their purchasers, while others appear to have been retained by the Lord Protector, Oliver Cromwell, and other officers of state, as furniture in the palaces or houses which had been allotted to them as official residences. Emanuel De Critz, as a loyal subject of the late king, sent in a list of all such pictures or other goods then in his possession or custody, which included 'the statue of the King don at Rome by the Cavallier Bernino.' This list does not contain any mention of the great family group. On the other hand, the same Emanuel De Critz complained that contrary to agreement some of the pictures allotted to him had been unjustly detained by the Protector, De Critz and his fellow-purchasers having been 'great sufferers by the late Gen^l Cromwell's detaining thereof.' Among these was probably the great painting by Van Dyck, which was likely to be required on account of its size and importance to fill a place on the walls of Whitehall Palace, which had been allotted to Cromwell as the residence of the Lord Protector. Wherever the picture was, it was restored through the agency of Colonel Hawley on August 16, 1661, as 'The King and Queen's picture with y^e prince by him, and the princess in y^e Queen's Armes being a large peice done by Anthony Van Dike.' Van Dyck's great picture then resumed its place at Whitehall, and was handed over to the care of Thomas Chiffinch, who had been appointed keeper of the king's collections.

In April, 1667, this painting was hanging in the 'Matted Gallery' at Whitehall, where Samuel Pepys saw it and noted in his diary how 'a young man was most finely working in Indian inke the great picture of the King and Queen sitting by Van Dyke: and did it very finely.' In 1688 it was catalogued by William Chiffinch, who had succeeded his brother in the care of the king's pictures, among the pictures belonging to James II at Whitehall in the store room between the gallery and the banqueting house, as 'By Sir Anthony Vandyck, A large piece of King Charles the First with his Queen sitting, the Prince and Princess Mary in the same piece.'

On April 9, 1691, a fire broke out at Whitehall, which according to one account 'burnt downe the fine Lodgeings rebuilt for the Duchess of Portsmouth, at the end of the Longe Gallery and severall lodgeings and that gallerie.' John Evelyn in his diary says that 'a sudden and terrible fire burnt down all the buildings over the Stone Gallery at Whitehall to the Waterside, beginning at the apartment of the late Duchess of Portsmouth (which had been pulled down and rebuilt no less than three times to please her). . . .' The *Great Piece*, by Van Dyck, was probably among the pictures saved thus hastily from destruction, and was removed by William III to his new palace at Kensington, where a new gallery, the Stone Gallery, was erected. This gallery was, however,

Notes on Pictures in the Royal Collections

burnt down on November 12th, 1691, when the painting probably underwent a fresh danger and rescue from destruction. It remained at Kensington Palace, where an engraving was made for it by Bernard Baron, in 1741, and where it subsequently hung as a pendant to Van Dyck's other great painting of *Charles I on Horseback, attended by M. St. Antoine*, until the days of George IV, when it was removed to Windsor Castle, and took its place in the so-called Van Dyck room, where it remains at the present day.

Having traced the history of this painting from its execution to the present day, a history which contains some points of conjecture which have been called into question, and to which allusion will be made hereafter, it will now suffice to let the painting as it stands tell its own story. For many years this great painting was covered with a thick coat of darkened varnish, and with dirt and dust, arising chiefly from the tramp of the many thousand visitors who visited the state apartments. After the accession of Edward VII the pictures in the Van Dyck room were, in 1903, all carefully cleaned and repaired by Messrs. Haines, and the obscuring coats of dust and varnish were removed from the great family group, which was removed at the same time to a better position as regards light. Much of its original beauty was thus re-discovered, and the painting boldly proclaims itself in every way as the original work of Van Dyck himself.

The painting at the present day measures 12 ft. $3\frac{1}{2}$ in. in height, and 9 ft. in breadth, but the

original size of the canvas was only 6 ft. $9\frac{1}{2}$ in. in height by 8 ft. $2\frac{1}{2}$ in. in breadth. At a period not very long after the picture was painted, a strip of canvas 2 ft. $\frac{3}{4}$ in. in height was added at the top, as painted, by another hand, bringing the size up to 8 ft. $10\frac{1}{4}$ in. in height. It will be remembered that the painting, when in Charles I's collection, measured 9 ft. 8 in. in height by 8 ft. in breadth, so that these dimensions nearly correspond. The original canvas is a very heavy ticking with an angular mesh, and the painting is very thin in parts on the edges of the rough ticking cloth. At a very much later date the canvas was further enlarged, strips being added as follows: 3 ft. $1\frac{3}{4}$ in. at the top, $4\frac{1}{2}$ in. on the left-hand side, 5 in. on the right, and $3\frac{1}{2}$ in. at the bottom. These later additions are all on a very much finer cloth, with a very even surface. It would seem almost certain that these additions were made in the eighteenth century in order that the painting might balance in size the other great portrait of Charles I on horseback at Kensington Palace.

The painting, as Messrs. Haines have pointed out, has met with very rough treatment at some early period, which can easily be accounted for by its vicissitudes during the Commonwealth and its escapes from fire at Whitehall and Kensington Palace. Taking the evidence of the painting itself, together with such portions of its history as can be established as facts, there can be little reasonable doubt that the painting now at Windsor Castle is the original painting executed by Van Dyck in 1632 for Charles I.

(To be continued.)

SEVRES PORCELAIN IN THE ROYAL COLLECTIONS

BY M. L. SOLON



MEMORABLE for the change it brought into the intellectual tendencies and material conditions of the people, the eighteenth century is distinctly characterized by the keen partiality evinced, in the higher and middle classes, for all that tends to render the course of life easy, bright and enjoyable. The sparkling verses of the minor poets, the spirited paintings of the *petits maîtres*, as well as the fanciful but commodious appointments of the house, and the elegant dress of men and women—all this, coupled with a recollection of the courteous manners of the times, evokes in our mind fascinating vistas of a peerless state of refinement. This finds a particular illustration in what we know of the aspirations and customs of French society under the reign of Louis XV. At that epoch a dainty

ceramic ware, well adapted to shine in the ambient atmosphere of pleasure and frivolity, made its appearance. It was the Sèvres porcelain, the glorification of all the attempts previously made with the view of obtaining a worthy substitute for the white and translucent ware that came from the Far East. In artistic loveliness the like of it had never been seen before; as a technical achievement it was vastly superior to anything of the kind. We must value it all the more highly, with respect to these technical qualities, when we consider that the mystery of the composition of the paste of which it was formed, and of the bright colours with which it was enlivened, has long since dropped into the limbo of lost secrets. May I venture to say—without losing sight of the marvels left to us by the other branches of the decorative arts—that the very essence of the original taste and supreme distinction that pervade the work of the leading craftsmen of a corresponding period seems to have

Sèvres Porcelain in the Royal Collections

crystallized in a select vase of Sèvres porcelain? Comparing one of these jewel-like vessels with the most admirable productions of the potters of all times, we feel inclined to believe that in no other instances has the flight of human inventive power soared so high in its pursuit of the ever-fitting ideal of fictile beauty.

The Sèvres porcelain forms a striking exception to the rule that all imitation is bound to be inferior to the model. When the first experiments in imitating the oriental ware were being instituted, no idea of obtaining a perfect reproduction of the paste could possibly be entertained, since the nature of its constitutive materials was completely unknown. Recourse had, therefore, to be had to subtle combinations of chemical substances. Finally, a highly satisfactory counterfeit was produced in that way. To these researches of the early hour—of which we find the first successful result in the Medicis porcelain made at the end of the sixteenth century—the artificial porcelain of Europe can trace its origin.

When the royal factory of Sèvres was firmly established, two distinct kinds of rare and costly ware were competing in France for a higher share of public favour. Somewhat similar in external aspect, they differed widely in their physical constitution. The original type, justly called hard porcelain, was of foreign manufacture; the fictitious imitation of it, which went by the name of soft porcelain, was a national production. The former, composed of elements of natural formation,—the kaolin, a refractory earth, and the felspar, a fusible rock,—preserves a frank and manly aspect, even in the case when the piece has received a most minute and graceful treatment at the hands of the decorator. The latter ware—formed of a glassy compound to which the required degree of incipient opacity and tenacity of substance has been imparted by the addition of common white clay—exhibits, on the contrary, an indefinable affectation of feminine delicacy. The very loveliness of the details, the captivating charm of the general effect, suggest the application of many mysterious, complicated and artful practices. As a matter of fact, the soft porcelain is, above all, an article of ornament. It makes a very indifferent table ware. Hot water will crack it; its surface is easily scratched; acids will attack the colours. Every experienced housekeeper gives it a bad name. But the unctuous softness of the glaze, the creamy tint of the paste and the brilliancy of the enamels are not to be found equalled in any other ceramic productions. On that account a true china lover, forgetting its practical shortcomings, will place the excellence of the Sèvres ware on a level with that of the finest examples of Chinese origin, when he does not, openly, prefer the bewitching semblance to the severe original.

It was, appropriately, called the king's porcelain.

When royalty was driven out of France by the storm of the great Revolution, the king's porcelain ceased to be made; and what remained of it, still highly valued, but quite out of place in the new order of things, left the democratic country and passed into the possession of foreign monarchs and noblemen.

England became the chief harbour of refuge of the migratory treasures. George III and George IV kept secret agents in Paris who purchased, privately, the best specimens that could be obtained. In this way, all the cream of the old productions of the royal factory was gradually absorbed by the English collections. At the present day, it is at Buckingham Palace, Windsor Castle, Hertford House, and the mansions of some distinguished noblemen that the various phases of the Sèvres manufacture may be seen represented in innumerable and matchless specimens.

The collections preserved in the royal palaces, well known, but difficult of access; required the elucidation of a definitive catalogue in which the accurate description of the objects should be accompanied with faithful reproductions, Mr. G. F. Laking, whose official position of keeper of the king's armoury had rendered him familiar with a knowledge of the porcelain displayed in the apartments of Windsor Castle, undertook to supply a long-felt want.¹ He did not underrate the magnitude of the work, nor the vast amount of dispersed information that would have to be gathered in order that his catalogue should be of sterling value to the collector. It was not before he had exhausted the study of documents pertinent to the subject, and exchanged views with the most experienced connoisseurs in Paris, that he considered his work ready to be sent to the press.

The catalogue is prefaced with an historical introduction, perhaps more curtailed than was expedient. For instance, it leaves no room for a statement of the dates at which the various coloured grounds and the typical changes in the style and taste of decoration were successively introduced. Nor do we get any biographical appreciation of the personality of the managing directors who exerted, in turn, their beneficial or baneful influence over the conduct of affairs. It is true that this apparent deficiency is compensated for, to a certain extent, by the incidental particulars, bearing on these points, which we find inserted in the descriptive notices appended to each plate. An arrangement of the examples in chronological order, followed in this work for the first time, will greatly facilitate the studies prosecuted in that direction.

No trouble has been spared to give—whenever

¹ 'The Sèvres Porcelain of Buckingham Palace and Windsor Castle,' by Guy Francis Laking, M.V.O., F.S.A. Published by command of H.M. King Edward VII. London: Bradbury, Agnew and Co. 1907. 46s. With fifty-six coloured plates, £10 10s.

Sèvres Porcelain in the Royal Collections

it could possibly be done—the year of the completion of the piece; the names of the modeller and the painter; the designation under which the shape, or model, stands in the registers of the works; and the technical terms which apply to the various kinds of coloured grounds and the styles of gilding. Finally—and this is not the least valuable chapter of information—reference is made to the specimens, preserved in other collections, which present some likeness to the one described in the notice. If anything is left to be desired, it is that the record of the historical or gossiping anecdotes current about many of the exceptional pieces now at rest in the royal collections should have taken a larger place in the explanatory notices. Clearly understood, and judiciously applied, some of the gossip of the past will invest a homely article of soft porcelain with the dignity of an historical document. Thus, certain examples may be pointed out as illustrating a particular period in the romantic vicissitudes of the royal establishment. Others will recall the memory of the illustrious personages for whom they were made, or the names of the famous artists who contributed to their elaboration. Each of them may tell us something, not only of the evolutions of French art, but also of the eventful course of social history.

Our eagerness for obtaining distinct particulars concerning the individuality of a given specimen is fully gratified with respect to the vase represented on Plate I. The interesting account of it makes us wish that an equivalent result had rewarded, in many more cases, the exhaustive researches of the author.

This vase, made at Vincennes in 1748, establishes the fact that the manufacture of artificial porcelain had reached the highest degree of perfection at least eight years before the works, becoming a royal institution, were transferred to Sèvres. There is little doubt that it is the identical one which was presented to the queen by the director, M. De Fulvy. Originally, a huge bouquet of 420 porcelain flowers mounted on stems of painted metal, and an ormolu pedestal, were added to the vase and enhanced its decorative effect. It was valued at 20,000 livres. The Dauphine, Marie-Josèphe, daughter of Frederick Augustus, king of Poland and elector of Saxony, was so deeply impressed with the originality of the exquisite ornament that she ordered a replica of it to be made and sent to her father, the most passionate collector of porcelain of the time. To ensure the safe delivery of the fragile and precious object, it was, for one moment, contemplated to have it carried on a hand-barrow, by a gang of trustworthy men, all the way from Paris to Dresden. A simpler mode of transport was probably adopted; at any rate the duplicate vase arrived unscathed at its destination, and it may now be seen, enriched

with its ornamental accessories, in the Johanneum Museum. For long the original example stood in Windsor Castle, bereft of mounted flowers and bronze settings. One day, Mr. G. F. Laking discovered all the disjointed flowered stems—including the conspicuous one which bore a large sunflower, the gilt centre of which had been made use of as a clock dial—enclosed in a wooden box which had so far escaped attention. The whole has been successfully reconstituted, but the bare vase only has been represented on the plate. We hear that a third piece of the same shape, but different in decoration, is in the Thiers collection at the Louvre.

Reproductions and descriptions of splendid sets of vases and jardinières, breakfast and dessert services, too beautiful to allow the idea of their having ever been brought into actual use, succeed to each other in the catalogue. The letters affixed to the regular mark, which were changed every year, have greatly simplified the task of classifying specimens by order of date. The best period of manufacture is comprised between the stately opening of the palatial factory of Sèvres in 1756 and the disturbed years which preluded the Revolution of 1793. We notice that during this prosperous epoch the fantasy displayed in the design of shapes, the mannerism of the decoration, and the choice of the painted subjects underwent no marked modification. The making of hard porcelain, introduced in 1769, was rather slow in exerting any influence on the style adopted at the outset. This is, however, easily accounted for, when we recollect that, during the experimental stage, the hard paste was covered with a highly fusible glaze upon which the china-painter could execute his work with the old colours, and in his accustomed manner. At the beginning of the first Empire all is changed in the technical and artistic character of the productions. All ties with the past are sternly broken off. Soft china is no longer made. Stiff shapes and ungainly ornamentations, evolved from a thorough misconception of classical antiquity, displace for ever the amiable and graceful art which had delighted the preceding generation.

The plates do not give us reproductions of any characteristic examples of the total transformation of the ware that the course of events had rendered inevitable; but a few specimens of the work of the period are described in the text. The last section of the catalogue enumerates the equivocal pieces of soft paste which, just as they have found their way into private collections, have also penetrated into the royal palaces as genuine porcelain of Sèvres. A number of them—and these are of course the most deceptive ones—were painted upon the real ware in the *ateliers* of private decorators. A large quantity of pieces left in the white had been thrown upon the market when, at

Sèvres Porcelain in the Royal Collections

the reconstitution of the factory, towards 1800, the director, A. Brongniart, had to sell the whole contents of the warehouses. In such cases, it is only through the inexactness of the decoration, often executed by painters badly conversant with the true style, that these semi-forgeries can be recognized. The worst kind of imitations, as fraudulent in the paste as they are defective in the painting, can scarcely deceive a connoisseur, notwithstanding the mark with which the commonest article never fails to be provided.

The announcement of the forthcoming publication, under exalted patronage, of a noble volume dealing with the Sèvres porcelain treasured in the royal palaces, had raised great expectations in the collectors' world. From the alluring promises unfolded in the prospectus, and also from the ten guineas asked for the work, one had good reason to anticipate the issue of a typographical production of a very high order. The book has come out; and, so far as its external appearance is concerned, it comes as a disappointment to many. Let this be taken as casting no aspersion on its literary merit. Every one will agree with the expression of a regret that a better quality of paper has not been chosen for a volume of such artistic pretensions. The coloured plates, all presenting a more or less washed-out or an unpleasantly crude aspect, deserve but little commendation. We are told that this is the best that the three-colour-block

process can give. If so, the sooner we give up using this vulgar process—for any work which requires neatness of details combined with powerful effect—the better. It has rendered, and will long render, great services on account of its cheapness; but it should decidedly be reserved for cheap publications. How could it be expected that the variety of bright and delicate hues that shine upon the crystalline glaze of the soft china could be adequately reproduced by the superposition of three primary pigments? Let us take these two precious coloured grounds so dear to the connoisseur, the lovely rose-Pompadour and the dazzling turquoise-blue. In the plates of the book we see them represented, respectively, by a dullish pink and a dingy bluish green. The *Bleu de Roy*, so much admired for the deepness and transparency of its tint, is translated into a dark and opaque blue, which makes heavy patches, discordant with all the rest, wherever it has been introduced. One may add that a few touches of real gold, soberly applied, would have replaced, with advantage, the dark yellow which stands in the reproduction for an imitation of the gilding. Such incontestable deficiencies are all the more regrettable in the realization of an ambitious scheme, when we consider that a much nearer approach to the brilliancy and sharpness of the original specimens would have been obtained if the superior processes of photogravure or collotype had been adopted.

TWO MASTERPIECES OF GREEK SCULPTURE

BY DR. A. KOESTER



RARELY do the works of ancient art, annually brought to light by systematic excavations or accidental finds in the centres of Hellenic and Roman culture, awake such widespread notice as the recently discovered statues of a Diskobolos and a Niobid; and, indeed, these are two works of art of the highest order which have been resuscitated after lying buried more than 1500 years.

The first-named work, an antique copy of Myron's celebrated masterpiece, was found last year close by the royal hunting seat of Castel Porziano near Ostia, in the garden of an ancient Roman villa, once situated on that spot. From the villa, which lay somewhat high, three marble flights of steps led down to the sea, and a similar marble flight led to the garden. In that part of the garden facing the sea, just under the flight of steps, a pedestal was found by chance, built round with brick and marble slabs and still in its original position; while quite close, scattered about under the grass, lay eighteen pieces of a broken marble statue. The

first provisional attempt to put the pieces together showed that they fitted one another, and that the beautifully executed statue was a Diskobolos, a copy of Myron's celebrated bronze original.

The fragments were presented by the king to the Museo delle Terme at Rome, and were carefully cleaned and put together by an experienced sculptor under the guidance of the keeper of the museum, Prof. Rizzo. It was then noticed that the parts fitted perfectly into one another, and that some small fragments of the missing pieces were also present, by means of which it was possible to establish precisely the action of the figure.

Unfortunately, the head, the right arm, the fingers of the left hand and the lower part of the legs with the feet are missing. Prof. Rizzo, however, succeeded in supplying a plaster cast of the new torso by copying the missing parts from other replicas of Myron's Diskobolos. The best-known copies of this statue were, up to the present, a moderate and feeble example in the Vatican, a somewhat better but over-restored production in the British Museum, and an excellent one in the Palazzo Lanzellotti at Rome. This last, formerly called the Discobolo Massimi, was not only the best of the extant



ANTIQUÉ COPY OF MYRON'S DISKOBOLOS. IN THE MUSEO NAZIONALE, ROME



RECONSTRUCTION IN PLASTER OF THE ANTIQUE COPY OF MYRON'S DISKOBOLOS. IN THE MUSEO NAZIONALE, ROME



WOMAN IN THE CENTRAL APOLLO TEMPLE



HEAD OF NEPTUNE IN THE GALLERY OF THE APOLLO TEMPLE



WOMAN OF THE FIFTH CENTURY B.C.
IN THE FANCA COMMERCIAL ROOM

Two Masterpieces of Greek Sculpture

copies, but also the only one in which the original head is placed still unbroken upon the shoulders, and the left arm is entirely authentic. But the statue is jealously guarded by its owner, and has been hidden for years from the public gaze.

Prince Lanzellotti is so careful of this famous and beautiful work that only in the rarest of cases, and then only for a few moments, does he grant permission to view it, even to artists and connoisseurs. There are no plaster casts of the figure in existence, and, except for two feeble and imperfect photographs, not even a proper illustration. Luckily, several years ago an older cast of the head was discovered by Prof. Furtwängler in the Galleries of the Louvre, from which a mould could then be taken, so that the head, at least, could be reproduced in numerous casts.

In several museums attempts have been made to put this head of the Diskobolos Lanzellotti on a cast after the statue of the Vatican, and a figure had been completed which certainly succeeded in giving a representation of Myron's masterpiece. But the poor and feeble Vatican example, whose originator was certainly not an artist of much talent, shows but little of the life and feeling which were so conspicuous in Myron's art. It is a work of merely decorative value; it has been polished and over-restored in later times; and, above all, it is made on a somewhat smaller scale than the other copies, so that the head is not quite in proportion with the body.

Imperfect as all these difficulties (the left arm could be constructed only after the imperfect photograph of the Discobolo Lanzellotti) must render the attempt to reproduce a more or less correct copy of the statue, the result, nevertheless, surpassed all expectations, so grandiose and mighty was the impression of this work of art upon the spectator. If a restoration of the statue with these insufficient materials had been a great step forward to the understanding of Myron's art, how much more must the recently found copy succeed in revealing to us the originality of the great master?

The new torso of Castel Porziano is not only in a state of good preservation in the existing parts, but also of such excellent workmanship that it gives the impression of a faithful reproduction of the original; and that is in this case a matter of the greatest significance, inasmuch as a fragment like this torso is of immeasurably greater value than an entirely undamaged copy in the style and character of the example in the Vatican.

The head of the new statue would have been of exceptional interest, since, judging from the perfect execution of the body, it must have been still better, and still more like the Greek bronze original, than the beautiful and elegant head of the Lanzellotti statue.

Prof. Rizzo in his reproduction placed on the cast of his torso the head of the Discobolo Lanzellotti after the plaster cast in the Louvre. Both statues

agree in perfect symmetry and proportion, and the action of the head could be assumed from the existing fragments of the neck, so that the bearing and carriage of the head might give an adequate and authentic copy of the original. For the position of the right arm a still existing portion of the forearm was authoritative, and for the arm itself a good copy was found in the Museo Buonarrotti in Florence. How this particular arm came into that museum, and where and when it was discovered, cannot be determined, though it is not quite impossible that it belonged to the newly found statue and had already been discovered a century ago at the Castel Porziano. For the feet and the lower part of the limbs Prof. Rizzo got a cast from the replica in the British Museum, and through the careful and thoughtful adjustment of all these parts he completed a reproduction of the Myronian Diskobolos, which not only agrees harmoniously in all its parts, but is rendered by its excellent workmanship even superior to the copy in the Palazzo Lanzellotti. The wonderful boldness of design, the natural ease and elegance of the action, the vitality of the whole creation in Myron's masterpiece, are now for the first time brought clearly home to us, and we comprehend at once that such a work is worthy of the great fame and admiration which it enjoyed in the opinion of the ancients.

The hope still lives that the head and the other missing parts will be found in the neighbourhood of the place where the torso was discovered, and the king has granted permission for further excavations. Where such a prize awaits us, it would be worth while to dig up the whole garden.

It is true that secret excavations by antiquarian thieves have taken place near Castel Porziano, but it is scarcely credible that the head should have fallen into their hands, for it must have appeared sooner or later in the sale-room of a dealer in art or curiosities. What would that head not be able to tell us?

Of extraordinary historical interest, too, is the second statue we have mentioned as found last year in Italy, a Niobid of rare beauty and very good preservation. Only the right arm was broken, but that could be easily pieced; elsewhere, with the exception of a few splinters on the nose and hands and garment, the whole figure was unscathed. The unusually good condition of this ancient work of art was due to the fact that in the past it had been intentionally interred, or rather walled round. In the gardens of Sallust, in which already a number of works of art have been brought to light, some workmen, while preparing some foundations, came upon an underground arched cellar. There under a layer of building materials and rubbish in the roofed cave was found a marble statue. There can be no doubt that the statue had been kept here in safety through the disturbances of war, and Prof. Lanziani is

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probably right in thinking that it happened in the year 410, when Alaric entered Rome through the Porta Salaria, quite close to the place of discovery. The material of the figure is a fine-grained marble from the island of Paros, and the beautiful and smooth surface has acquired everywhere the warm yellow patina, which gives antique sculptures their peculiar charm. The fact that the delicate surface is entirely free from damage by the weather informs us that from the beginning of its existence the figure was confined in a closed, or at least a covered, room.

The charming work represents a youthful female figure of great beauty and loveliness, who suddenly, in running, sinks down upon the left knee, and throws both hands behind her back. There can be no question that the sculpture represents one of the daughters of Niobe falling a victim of her mother's sacrilege, and sinking to the ground, struck by the invisible weapon of the god. In order to avoid the fatal arrows, the effect of which she sees in her wounded and prostrated brothers and sisters, she rushes away with long strides. Then, as she runs, she also is struck by the deadly arrow in the middle of her back, and, as she sinks, she puts both hands instinctively on the wounded place. So swift is this spontaneous action, and with such violence has she thrown up the right arm, that her robe, fastened on the shoulder, slips down and unclothes her left leg and the whole upper part of her body, while, at the same time, the garment is held up against her back, where her left hand, quick as lightning, has touched the wound and pressed the vesture against it. In consequence of the violent and sudden action, which lets the garment fall down, the artist reveals to the spectator the perfectly modelled body in all its youthful beauty, and he has succeeded in depicting a vitality in the moving forms of surprising quality and naturalness.

At the same time as the right arm, the head is tossed backward, and the whole upper part of the body follows this movement, whereby the strong but delicate and tender forms are seen to the best advantage. Through the garment, held up at the back, the middle portion of the statue gains in width, and the folds give an effective background for the many flowing lines of the left side of the body. The lower part of the raiment, thrown over the right thigh, passes round the figure.

What gives the whole statue a special charm and attraction is the vivid conception of the scene, the flowing folds of the garment in their relation to the lightness in the action of the body, and the delicate modelling and symmetry in this slender noble form.

Most of the Niobids known to us up to the present do not show the moment in which they are struck with the arrow, but either the moment before or after; that is, they are either still un-

wounded, fearing their fate, fleeing away in terror, or they are already thrown to the ground and stricken by the god's revenge. The recently found statue, on the contrary, shows a Niobid just at the moment in which she has been struck by the fatal missile. With lightning swiftness the movement of the arm follows; the robe, suddenly thrown back, falls upon the hip; the stride is broken; the lower part of the garment, following its own impetus, lies on the ground and shows no further movement; only the width of the stride reveals the arrested flight. The maiden falls, but the left knee has not yet touched the ground, and the body is still supported by its own strength; a moment more, and the limbs refuse their function, the figure sinks to the earth, and the youthful life is extinct.

Of rare beauty and nobility is the expressive head, in which pain and desperation are mirrored; the almost supplicating gaze is raised high, while the slightly parted lips breathe out a low sob of pain.

As to its historical and artistic position: the statue belongs to antique Hellenic art, being an original work of the latter half of the fifth century B.C. which formerly belonged to a larger group. In comparing our statue with two other Niobids in the Glyptothek in Copenhagen, a fleeing maiden and a prostrate youth, which probably had their place in the pediment of a temple, some scholars have seen a great resemblance between the three figures, and have even considered them as having originally belonged to one another, perhaps as the work of one and the same artist. Certainly, there are many points of resemblance between the Roman and Copenhagen Niobids; the latter also are original Greek works, and date from the fifth century; but not only do they show a few external differences, for example in the treatment of the back, and in the manner in which numerous small pieces have been attached, but the style is still more different. The running maid, for instance, which best lends itself for comparison, has in its entire conception and treatment something not quite free, and reminiscent of earlier works. The style of running and the action of the arms remind one exactly of the archaic flying Nike of Acherms; the heavy woollen garment is treated in a manner quite peculiar to the severe style of the fifth century, so is the hair, carefully arranged in ringlets. Our Niobid, on the other hand, shows a thoroughly vivacious and convincing line of action, a much freer and lighter arrangement of the hair and drapery, with a countenance full of life and sensitiveness; so that the disparity of date which we have to recognize between the development of the Copenhagen and of the Roman Niobids is too considerable for the two works to have belonged to one group or to be the work of one artist.

HUBERT AND JOHN VAN EYCK

BY ERIC R. D. MACLAGAN



MR. WEALE'S long-expected book¹ on the van Eycks represents the labour of little less than fifty years: the labour of a man who has consecrated the greater part of a long and almost incredibly diligent life to the study of the art and archaeology of the Netherlands. It presents in a perfectly methodical form, and with a restraint and reticence as rare as they are admirable, the sum of positive knowledge on the subject, gradually accumulated by Mr. Weale himself and his fellow-workers in the same field. The documents—printed in full, and perhaps for the first time completely sifted out from the forgeries and misinterpretations which have caused so much confusion—come first, followed by an amazing general bibliography in which the allusions to John van Eyck's art begin about 1450 and extend to 1907, nearly three hundred references in all, the earlier and more important transcribed *in extenso*, including the lengthy original account of the expedition of 1428 in which the court painter was sent with the embassy that demanded for Philip the Good the hand of Isabella of Portugal. Then come the biographies of the brothers, based on the preceding documents; and the subsequent bulk of the book is taken up with closely-detailed descriptions of the pictures—the panels of the Ghent altar-piece in the first place, then the pictures definitely known to be John van Eyck's, and finally those ascribed with more or less probability to him or to his brother Hubert. Each picture has its own exhaustive bibliography, and is illustrated not merely by a reproduction, but in many cases also by photographs of drawings and other paintings for comparison. A brief chapter on the lost pictures of which traces may still be found, including the *Woman at her Toilet*, admirably reproduced from Lord Huntingfield's Van Haecht, is followed by twenty pages of 'observations' in which the division of the pictures between the two brothers is somewhat summarily and elusively treated and by an appendix which contains what is certainly not the least interesting document in the book, the account from the 'Kronyk van Vlaenderen' of the pageant at Ghent in 1458 when the rhetoricians produced a representation of the already famous polyptych, the detailed description of which is of primary importance for the determination of certain iconographical details in the altar-piece itself. Mr. Weale might, by the way, have earned the gratitude of some of his readers if he had provided translations of the documents for the

benefit of those who are not as conversant as he is himself with fifteenth-century Flemish.

It is well to give some such summary of the contents to guard against any misapprehension of the object which the author has set before him: he himself states in the preface that his aim has been 'simply to provide those who in the future may attempt to write the history of the school of painting that flourished in the Low Countries in the fifteenth century with as complete a guide as possible to all that has been published concerning its founders up to the present time.' Mr. Weale has, of course, in reality accomplished far more than this: he has produced a book absolutely indispensable to all students of the early painting of the Netherlands, and one that completely supersedes the majority of its predecessors. But in this respect his work—though it would be possible here, as in every volume of a similar nature, to point out trifling mistakes—is in the main above criticism: and discussion is bound to centre on those points to which the book itself gives least prominence.

The reputation of John van Eyck has been, as Mr. Weale's bibliography shows, tolerably constant: that of Hubert, unsupported by signed or acknowledged pictures, has shown singular fluctuations. It has been of necessity admitted, since the re-discovery, early in the nineteenth century, of the inscription on the framework of the Ghent altar-piece, that Hubert, as it states, 'began' the work, John 'finished' it: but the attempt to discriminate between the two artists (now recognized as an impossibility under present conditions by Dr. Bode and many of the wisest of modern critics) has produced in various hands the most astonishingly various results, ranging from Dr. Voll's view that practically the whole altar-piece as we see it is by John to the reiterated judgment of Mr. Weale, who will only allow as entirely due to John's hand the panels of Adam and Eve with their reverse sides. Besides these, it is hardly an exaggeration to say that each of the twenty panels has been positively assigned to each of the brothers in turn by some critic of repute. Apart from the great polyptych, however, with certain spasmodic exceptions in the case of Hotho and some other writers, little else was ascribed to Hubert until 1899 or 1900, when in two independent and practically contemporaneous publications Dr. Otto Seeck and Mr. Weale himself were led on different grounds to give greater prominence to his work, and to detach in his favour a certain group of works hitherto generally ascribed to his brother. Since then, and especially since the publication of the disastrously lost 'Hours of Turin' (the many problems connected with which Mr. Weale has not here attempted to solve) and the great Bruges Exhibition of 1902, the cultus of the 'pictor, major quo nemo repertus' has been steadily growing; it has become one of the commonplaces of criticism

¹ Hubert and John van Eyck: their life and work. By W. H. James Weale. London, John Lane. 1907. £5 5s

Hubert and John van Eyck

to contrast the great artist, mystical and imaginative, with his more earth-bound and realistic brother, and the net has been thrown more and more widely until in M. Durand Gréville's recent articles (in 'Les Arts Anciens de Flandre,' Vols. i and ii, 1906-7) a varied assortment of fifteenth and, indeed, early sixteenth century pictures is drawn together under the great name, and even in panels signed by John the hand of Hubert is discovered.

But, setting out of the question such exaggerated inclusiveness, Mr. Weale's book cannot fail to demonstrate on what treacherous foundations the whole fabric of Hubert's more generally received credit is based. Nowhere is firm ground to be discovered; for if the chief aspect of the problem is the differentiation of the two hands in the Ghent altar-piece, its solution must be presupposed before other pictures can be ascribed to Hubert. There is, indeed, one painting which Mr. Weale (whose opinions are here throughout most guardedly expressed) has assigned to him, on other grounds, the *St. Anthony Protecting a Donor* at Copenhagen, now curiously joined on to a *Virgin and Child*, nearly two centuries later in date—a fact all mention of which is here rather strangely omitted. But the very hazardous connexion with the 'statue of St. Anthony and other works appertaining to the same altar,' mentioned in Robert Poortier's will in 1426 as being in 'Master Hubert's' workshop, cannot counterbalance the apparent lateness of the handling (especially in the landscape) and the general identity in colour and treatment with the *Portrait of a Man* belonging to Mr. Salting, now exhibited in the National Gallery. If the one is by Peter Christus, so, surely, is the other; and as the palmetto-plant, which has been proclaimed as one of the 'signatures' of Hubert van Eyck, is depicted in profusion in the Copenhagen picture, that test must also be put aside. With regard to another of the 'palmetto-pictures,' the better-known and far more beautiful *Three Marias at the Sepulchre*, in Sir Frederick Cook's collection at Richmond, a later date of 'after 1440' is at least suggested (p. 202); and the marvellous *Calvary* and *Last Judgment* wings at St. Petersburg—the most imaginative and accomplished work of the whole group—are definitely ascribed (p. 201) to another hand. But without these supports the Hubertian origin of the Berlin *Crucifixion*, with its strange colour-scheme, and of Mr. Johnson's tiny *Vision of St. Francis* at Philadelphia remains difficult of defence. Two other pictures at least in a different category—those more commonly ascribed to John van Eyck—seem to be considered by Mr. Weale as the work of the elder brother: the *Madonna with a Carthusian* and *two Saints* in the collection of Baron Gustave Rothschild, and the Dresden triptych. In the case of the first the identification of the donor with Dom Herman Steenken, vicar

of St. Anne's nunnery near Bruges, who died in 1428, would, it is true, suggest an earlier date; but this identification, a guess at best, seems wholly to depend upon the supposition that the saint carrying three crowns represents in this case St. Anne and not St. Elizabeth of Hungary. As this theory is here formally abandoned it is surprising to find the identity of the donor still positively asserted without reason given. We have, however, no reason beyond mere conjecture for supposing that Hubert was at Ghent or in Flanders at all before 1425, when John entered the service of Philip the Good—Mr. Weale's biography shows clearly enough how fanciful are the commonly-accepted theories as to his age and career: so that even a proved date before 1428 would practically suit the second brother as well as the first. As to the pictures themselves, [the resemblance between the Rothschild picture and the *Rolin Madonna* in the Louvre, and again between the latter and the *Van der Paele Madonna* at Bruges, like the resemblance between the Dresden triptych and the Frankfort and Antwerp *Madonnas* (to mention no more), seems too close to be set aside without far stronger reasons than have yet been brought forward. Whether the ascription to Hubert of all these and other works is right or wrong must be left to critics to decide: but Mr. Weale's book will show that it cannot be maintained by any evidential demonstration.

With regard to the pictures by John van Eyck, the well-known Chatsworth *Enthronement of St. Thomas of Canterbury*, with its forged signature, is here at last once and for all abandoned: the long survival of this rather attractive early sixteenth-century picture in lists of John van Eyck's works is an astonishing instance of the over-veneration of a 'document' even when in flat contradiction to the actual work of art. The Ypres altar-piece, however (for which, indeed, documentary evidence of another sort abounds), is still retained, though it is difficult to be persuaded that a single square inch of John's handiwork can be found in the picture as it now stands, especially in the less repainted wings. Mr. Weale also definitely accepts the head of Canon Van der Paele at Hampton Court as an original: it is, if so, remarkably different from any other portraits by the same hand.

It may be legitimate here to point out one or two errors, mainly unimportant enough but perhaps of some small interest. The organ-playing figure in the Ghent altar-piece seems to be wearing not a cope (p. 41) but a sleeved gown of brocade trimmed with fur at the wrists, neck and hem: it is, indeed, just possible that Van Mander was right in naming the figure St. Cecilia, as all the other celestial musicians are in copes or dalmatics—the 'cope' cannot at all events be used as an argument against this identification (see THE BURLINGTON MAGAZINE, Vol. v, p. 224, May, 1904). The pink (p. 194) in

the hand of the *Esquire of the Order of St. Anthony* at Berlin (a picture the authenticity of which has been somewhat shaken by recent criticism) can hardly stand for bachelorhood, for in the little diptych by an unknown French master with portraits of Jehan Barrat and his wife Jehanne Cambry (sold in 1904 in the Bourgeois sale) both figures hold the symbolical flower. May it also be suggested that it would have been well for once to have printed the famous and much-disputed inscription (p. 35) on the Ghent altar-piece exactly and literally as it now stands on the frame—including the punctuation marks which in the second line decisively disprove a reading (not that here adopted by Mr. Weale) and a translation which have been more than once advocated? Conjectures and expansions can of course be supplied, but they should be clearly distinguished from the painted text, and though it may be perfectly right to suppose that the third line was originally intended to begin 'Perfectit letus' and the second to end 'secondus,' as a matter of fact the half-obliterated letters '...ecit' (at least) may be clearly traced before the caesura-point, and the normal spelling of 'secondus' is not sacrificed to the exigencies of rhyme. Finally, to the bibliography might be added an important article by Mr. Claude Phillips, exalting Hubert van Eyck to the highest place among all the early painters of the Netherlands ('Fortnightly Review,' Oct., 1902, p. 588).

The copious and, on the whole, admirably executed illustrations, forty-one in photogravure, besides nearly a hundred in half-tone, some of which are even more successful, call for little comment. Several are from specially taken photographs, among which the difficult *Man with the Red Turban* and the details from the *Betrothal* in

the National Gallery, and the *Annunciation* in the Hermitage, are particularly admirable. One or two only, such as the Bruges and Rothschild *Madonnas*, seem a trifle too heavily printed. In the case of the latter it is unfortunate—the original being comparatively difficult of access—that no wholly satisfactory reproduction has yet been published. The Copenhagen *St. Anthony* is reproduced from an inadequate photograph that cuts off altogether part of the top of the picture.

Mr. Weale's book is, as has been already said, indispensable in every way to the student of the art of the van Eycks; much is here published, at least in this connexion, for the first time—e.g. the almost complete reading of the faded and baffling inscription on the Dresden silver-point (p. 61), the facts about the Order of St. Anthony (p. 123), etc.—much is first made generally accessible from scarce books and little-circulated periodicals, and the invaluable bibliography of the vast literature on the subject could hardly have been attempted by any other man. It presents in completeness—and this is the author's avowed aim—the documentary part of the material for criticism, and a review of it may aptly conclude with words recently applied to a different but almost contemporary problem by perhaps the greatest living authority in the *Kunstgeschichte* of which he speaks ('Kunstchronik,' xviii (1907), p. 516): 'Art criticism cannot subsist without documentary research, nor ever be sufficiently grateful to it for each new discovery; but the utilization of such documents and their correlation with the works of art themselves cannot be successfully achieved without the most intimate acquaintance with these latter, and accordingly it is still to art criticism that the task must first and foremost be relinquished.'

❧ NOTES ON VARIOUS WORKS OF ART ❧

CAN GRANDE'S TOMB AT VERONA

A QUESTION of great moment has arisen at Verona touching the monument to Can Grande della Scala. This monument, which called forth a burst of eloquent admiration from Ruskin, stands over the entrance into the little church of Santa Maria Antica, a church which served in bygone days as the private chapel of the lords of Verona, and was originally built about the year 1000. The tomb is gothic in style, and was erected shortly after Can Grande's death, which took place in 1329. It consists of a marble sarcophagus, surmounted by a cusped canopy upheld by four lovely columns with Corinthian capitals. On the sarcophagus is stretched a recumbent figure of Can Grande, laid as if in sleep and his hands joined in prayer. The whole rests on two huge stone mastiffs, emblematical of the 'Great Dog,' and holding in their paws the shields on which the crest of the family, the 'scala' or ladder, is carved. On the top Can

Grande is represented on his war horse, knight and steed alike caparisoned for battle, though the ample drapery that enwraps the horse is hardly suggestive of ease or rapidity of action.

For nearly 600 years the effigy of the greatest of the Scaligers has stood above the quiet corner which marks the burial-place of his family, and which is undoubtedly one of the most historical and interesting spots in Verona. It is now decided, however, that it will be well to remove the monument. Time and the weather have wrought such damage on the statue that unless it is taken away it must inevitably fall to pieces or crumble to decay. Such, at least, is the opinion of a commission—the 'Central Commission of Antiquities and Fine Arts,' to give it its full title—and the idea is to place the monument in the town museum. An exact copy, these experts say, is to be put in its stead, and who will then be any the wiser? They declare that such a measure is not

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only allowable but praiseworthy, and that in Germany, the home of so many famous works of art, such measures are adopted and are entirely successful.

This opinion is not, however, meeting with unqualified approbation in and around Verona. A protest has been uttered against the removal of the monument, and an entreaty formulated that Can Grande may be left in peace amid surroundings hallowed to his memory on a site so absolutely sacred to him both in life and in death. His shade would surely steal from across the Adige—should he actually be removed to the Museo Civico—to revisit his old haunts and crave for re-admittance to the old familiar ground. Some means it is hoped may yet be found by which to preserve the stone from further decay, for there can be no doubt but that the original, even if slightly damaged and weather-stained, will be far more precious in the eyes of every lover of art and of generations to come than the most finished, the most faithful, copy.

ALETHEA WIEL.

THE NEW REYNOLDS IN THE NATIONAL GALLERY

SIR CHARLES HOLROYD opened his career at the National Gallery with the startling resurrection of the forgotten Turners. His re-hanging of the whole collection has enabled us all to view our treasures with a fresh eye, and now he has achieved a third success by persuading Mr. Buttery to remove the coating of cracked bitumen which, to all appearance, had ruined for ever the large *Holy Family* by Reynolds. He has thus added to the collection a most vivid and brilliant example of that great master, while his rearrangement of the British Section has brought several fine pictures within reach, among them the early landscape by Crome, a thing not unworthy of Velazquez.

RUBENS AND WATTEAU

MR. EDGCUMBE STALEY has made a very interesting discovery with regard to the Watteau drawing in the British Museum.¹ He is mistaken, however, in stating that *La Surprise*, now in the royal collection at Buckingham Palace, was developed from this particular *motif*. The lovers in that picture are copied, with no more variation than is necessitated by the changed costume, from one of the central groups in Rubens's great *Kermesse Flamande* at the Louvre. In this case, as in some others that might be pointed out, Watteau has not been able completely to assimilate what he has borrowed. In his picture the group in question looks awkward and false in movement; moreover, he has not connected it, either dramatically or technically, with the figure of Mezzetin—

¹ See THE BURLINGTON MAGAZINE, December, 1907 (Vol. xli p. 161).

borrowed textually from himself, as a reference to the *Donneur de Sérénade* (Mezzetin), in the Musée Condé at Chantilly, will at once prove. This using up, without due assimilation and transformation, of *motifs*, as often as not borrowed from his own works, was indeed his one serious sin.

In the His de la Salle collection, now shown in one of the corridors of the Louvre, is a sheet of studies in *sanguine* done by Watteau from this very *Kermesse*, and the group which became *La Surprise* is among them.

CLAUDE PHILLIPS.

THE PORTRAIT OF MRS. KENNETH MURCHISON BY HENRY RAEBURN¹

OUR continental museums are mostly weak in pictures by English masters—indeed in most cases they are altogether lacking. Many a collection envies the Musée des Beaux-Arts at Budapest its English room with thirteen pictures. The foundation of this small and choice group is formed by two pictures from the collection of Prince Nicolas Esterhazy: Reynolds's *Portrait of Admiral Hughes*, and Morland's *The Piggery*. Beside them come two pictures acquired about 1890. One represents Frances Stewart, duchess of Richmond and Lennox, by Lely; the other the Hon. Robert Cecil, second son of James, third earl of Salisbury, by Kneller. Then in 1904 a small landscape by Constable, and a portrait of a lady by Lawrence, were acquired; then the portraits of Mrs. Swete and of another lady, both by Hoppner. In the previous year the museum had been presented by Frigyes Glück of Budapest with a landscape by John Wilson, *Shipwreck*, and with the allegorical picture of *Liberality* by Etty, after Francesco Furini, and a little picture by Stothard, *The Countess Manfred Distributing Presents amongst the Families of Returned Heroes*. Within the last few months the English section has been enriched by the acquisition of the portrait of Charles Hotchkiss, by Gainsborough, which dates from the artist's Bath period, and by the purchase of the portrait of Mrs. Kenneth Murchison, by Henry Raeburn, which is here reproduced. The letter which this artist addressed on the completion of the picture to the husband of the lady represented is full of interest. It runs as follows:—

'Dear Sir,—

'I have this day sent Mrs. Murchison's portrait carefully packed up on board the Three Friends, now directed to the care of Mr. Inglis, Inverness. I hope you will receive it safe, inclosed you have the Ship-Master's receipt.

'I took particular pains in finishing Mrs. Murchison's picture and flatter myself it will meet with your approbation. Mr. Liddell the Frame-Maker

¹ Translated by L. I. Armstrong.



MRS. KENNETH MURCHISON BY HENRY
RAEBURN IN THE MUSEUM OF BUDAPEST



MRS. ALENUT. BY SIR THOMAS LAWRENCE. IN
THE POSSESSION OF MESSRS. P. AND D. COLNAGHI

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says that besides this one there is a small oval Frame due, that went about your picture which I had reduced and altered, I mean the picture which was painted by Mr. Battoni—and which was sent to some lady in town here.

'I hope you will forgive me for having been so long in finishing this picture. I assure you it did not proceed from neglect, the truth is I could not get it overtaken. I have been much pressed for pictures which have been still longer in the house than yours and even now yours is finished before the turn.

'I had the pleasure some time ago of seeing an addition to your family announced in the papers. I did in my own mind congratulate you upon it.

'I hope Mrs. Murchison is well, may I beg you would make my most respectful Compts. to her and that you would believe me with best wishes and much respect

'My dear Sir,

'Your most obedt Servant

'Henry Raeburn.

'Edin. 18th May 1793

'To Kenneth Murchison Esqr
of Farradale by
'Inverness.'

The picture is thoroughly characteristic of the famous Scotch painter. The young woman, represented almost full face, has something so motherly in her ample soft contours that she attracts one immediately. She has the languid, somewhat phlegmatic movement of a woman who is rather fully developed for her years and who knows very well that this healthy *embonpoint* becomes her. She sits calmly, gazing contemplatively from her beautiful dark eyes; on her high white forehead curl the locks of her rich brown hair. Her gently rounded cheeks, her full lips, her white neck and plump arms so enchantingly modelled, all speak of youth, the height of summer and harvest time. She is dressed all in white, in that short-waisted costume which is artistically so attractive, and has a permanent value above all other fashions. The picture is broadly and freely painted, especially the landscape background.

DR. GABRIEL DE TÉREY.

MRS. ALLNUTT BY SIR THOMAS
LAWRENCE

THE Winter Exhibition at Burlington House in 1904 gave the public and the critics an opportunity of reviewing the work of Sir Thomas Lawrence far more completely than had ever before been possible, and thereby of settling once for all his place among great English portrait painters. His extraordinary skill had already been recognized in France, though that recognition had had but little effect upon the value of his works elsewhere. It will not be forgotten that Mr. Woods of Christie's bought the portrait of *Miss Emily Ogilvie* in 1885 for 195 guineas; at his sale in 1906, when the Burlington House show had drawn attention to it, it fetched 3,000 guineas.

The price of 2,900 guineas paid by Messrs. P. and D. Colnaghi on December 12th for the portrait of *Mrs. Allnutt*, which we are allowed to reproduce, is thus by no means exceptional considering the general attractiveness of the painting and its freedom from the superficiality of which so many portraits by Lawrence can be accused. Its sprightly accomplishment makes an excellent foil to the more solid charms of the lady by Raeburn described by Dr. de Térey, and neither work will suffer by the comparison. Exhibited in the Academy of 1798, this *Mrs. Allnutt* belongs to the period when Lawrence had not forgotten the grand tradition of Reynolds—the very Reynolds-like *Gipsy Girl* in the Diploma Gallery is only four years older—and had not begun to feel the effects of the immense popularity which afterwards injured his work. He was painting, too, for a critical client. John Allnutt, the sitter's husband, was a noted collector and a man of independent taste, if we may judge by the fact that he was one of Constable's patrons when that artist was neglected and unpopular. His house on Clapham Common contained a fine series of pictures, including works by Turner and James Ward, and this portrait remained in the possession of his descendants till its sale last month. It is painted on canvas 30 in. by 25 in.; the dress is a rich crimson red of the quality much affected by Lawrence, and the sitter is relieved from a background of very dark blue.

❧ LETTER TO THE EDITOR ❧

TAPESTRY AS DECORATION FOR THE HOUSES OF PARLIAMENT

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—As the chief exponents of the ancient art of tapestry weaving in this country, we should like to make one or two comments upon your leading article of November, and upon Mr. Norman Shaw's evidence before the Committee of the House of Lords which prompted it. Mr. Norman Shaw, in

opposition to Sir William Richmond, Mr. Lethaby, and other experts who recommended the use of tapestry in the vacant spaces to be decorated, holds the opinion that 'tapestry will perish as rapidly as our window curtains perish.' His evidence unfortunately was printed in a separate document, apart from the rest, and seems to have made a disproportionately great impression, perhaps because it was of what the newspaper bills would call a 'startling' nature. It would be a pity if

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tapestry-weaving, which in some ways is the noblest of all the arts and has long since become the rarest, were to suffer by default from what, after all, is an *obiter dictum* on the part of Mr. Norman Shaw, and we should like to point out that evidence may be taken on the question. Next door to the Houses of Parliament, and sharing the same atmosphere, is Westminster Abbey, where tapestries have been exposed for a very considerable period. Behind the famous portrait of Richard II in the Sanctuary is a tapestry of Elizabethan date, which accompanied it in its transition from the Jerusalem Chamber, where for so many years it shared the friction of the judges' wigs. It is reputed formerly to have been in the school dining-hall and is scored all over with schoolboys' names. This tapestry is in a very good state of preservation still, although, as may be judged from the above account, it has never had any special care taken of it. The Abbey also contains other examples of tapestry, of seventeenth-century Mortlake manufacture, which probably were inferior in texture and material both to the older tapestries and to that which is made at Merton Abbey to-day. These are ranged round the Jerusalem Chamber and are caked with dirt, with the exception of one small piece which has been cleaned and repaired. Yet so far as can be judged, their condition is sound and uninjured. Some years ago a set of tapestries (Soho eighteenth-century make) were removed from old Northumberland House, their original home, to Syon, and were cleaned and re-lined at the time. From information given by Her Grace the duchess of Northumberland, it appears that these tapestries were and are still in a perfectly sound condition. There are two tapestries hung on the refreshment-room staircase at Burlington House, which are familiar to visitors at the soirées. These are apparently quite good, and even fresh in colour, yet no one seems to have thought of questioning the Royal Academicians who gave evidence as to the time they have been thus exposed to all the risks of Piccadilly air and jostling crowds.

In evidence of what tapestry can endure without serious or apparent injury we may instance those in the great hall and watching chamber at Hampton Court, some of which are of very fine quality and exceedingly rich in gold thread. The doors and window panels are open to all weathers. Thousands of people, beanfeasters, school-treats, excursionists, etc., troop through the hall on wet days and dry, bringing mud and dust on their boots. This, as has been specially noted, rises in the air and must affect the tapestries. Yet to all appearance there is no change in them. The Palace, it is true, is not inside the usual area of London smoke, but any one may have encountered fogs there so sooty that the lawns were black afterwards. The tapestries at St. James's and at Buckingham Palace do not suffer quite so public

an existence, but what they gain in this respect they lose, presumably, in Mr Norman Shaw's view, in respect of surroundings; yet inquiries as to their preservation would probably be quite reassuring, if not conclusive.

At the Victoria and Albert Museum the more important tapestries are kept under glass, not so much for preservation as for safety. There are, however, several specimens of Flemish weaving of the middle of the sixteenth century which have been openly exposed since 1894 without suffering any apparent deterioration. There are also several large panels of cross-stitch embroidery taken from a house in Hatton Garden in 1896. These, when found, were so begrimed that the pattern (seventeenth century) was barely visible; but on being cleaned their condition, both in colour and material, was found to be excellent. Had the London atmosphere been as fatal as Mr. Norman Shaw believes, these must have perished long ago.

To a great extent, the opposition to tapestry in decoration is due to a mistaken idea that because it is so valuable it must be correspondingly fragile. In the admirable 'History of Tapestry' by Mr. W. G. Thomson (to whose courtesy we are indebted for many of the facts here given) will be found an account of the adventures through which the valuable fourteenth-century tapestry of the *Apocalypse* in Angers Cathedral has passed. Thrown out into the street during an eighteenth-century Romanesque restoration, it was used for some considerable time as a covering for orange trees. Thence it passed to the walls of a public library, parts having been cut out meantime for bed-rugs, etc. Finally it was discovered in 1843 by a connoisseur, who traced most of the missing portions, had them pieced together and cleaned, and restored the whole to its original place of honour in the cathedral, with glories still extant, if diminished. Nearer home may be mentioned a beautiful set of tapestries at Bisham Abbey, which for nearly two hundred years have hung on a quite damp wall. This does not suggest a very perishable fabric.

Apart from the question of perishability, to which the answer might be indefinitely extended, there are some points regarding tapestry as a means of decoration for which one looks in vain amongst the evidence given before the House of Lords Committee. The disadvantages of fresco, in this climate, are pretty well known and have been often demonstrated. We know that it entails long and costly cleaning and re-touching, during which operation the wall is covered with scaffolding and much inconvenience is caused by blocked passages—as witness the treatment of the Leighton frescoes in the Museum a few years ago. The same thing occurs when the decoration is a large painted canvas. There was one recently cleaned at Hampton Court. In the event of a fire no fixed decoration stands the ghost of a chance of escape.

Tapestry as Decoration

Now if a tapestry shows the slightest sign of deterioration or dirt it can be removed in an hour, and another (or some suitable drapery) hung in its place. There is no unsightly mess, but at the best a pleasing change of subject. In the event of fire, if the tapestries are mounted on folding wooden stretchers, or better still on iron ones, as at Lord Iveagh's house, they can be removed in an incredibly short space of time.

Finally, tapestry is the richest and most glowing form of decoration that can be devised. No one

who has seen the Burne-Jones tapestries at the east end of Eton Chapel can dispute this for a moment. And there is good precedent for tapestry decoration in the Houses of Parliament, for the 'Armada' tapestries were hung there from Cromwell's time till the fire in 1834, and the inventories give others as well.

We are, Sir, yours faithfully,

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and Merton Abbey.

ART BOOKS OF THE MONTH

PAINTERS AND PAINTING

THE LIFE AND WORKS OF VITTORIO CARPACCIO.
By Pompeo Molmenti and the late Gustav Ludwig. Translated by Robert H. Hobart Cust. London: John Murray. £2 12s. 6d. net.

COLLABORATION in art criticism is not always a desirable thing, but in the case of Carpaccio it is not only excusable but almost a necessity. The critical and historical questions raised by his work are of a singularly difficult kind, for he belongs to a branch of Venetian painting of which we know very little indeed, and documents bearing on his early career are practically non-existent; while the subject-matter of his pictures is bound up in a thousand ways with the social life of his native city, so that to deal with him adequately calls for a wider range of knowledge than any single critic could be expected to possess. In his prefatory tribute to his friend Dr. Ludwig, Signor Molmenti makes but a modest claim for his own share in the literary partnership to which this book was due, but those who know his other works on Venice will recognize his minute and curious knowledge upon almost every page, and the Italian edition appears to have lost nothing in the course of translation at the capable hands of Mr. Hobart Cust.

As might be expected from such collaborators, the book is a thesaurus of all the available facts which bear in any way upon Carpaccio, his work, and the section of Venetian painting to which he belongs—indeed, the minuteness of the analysis now and then makes it rather hard reading. It opens with a chapter on Lazzaro Bastiani and his school, a most useful contribution to our knowledge of Venetian art in the latter half of the fifteenth century, though the authors appear to overrate somewhat Bastiani's skill and reputation. The argument that in 1470 his work was assessed at the same value as that of the Bellini is weakened by the fact, first pointed out, we think, by Mr. Berenson, that even so late as 1494 Giovanni Bellini was still overshadowed, at any rate in the public eye, by the Vivarini. A comparison with him twenty-four years earlier would not therefore imply more than

reasonable competence, and Bastiani's own work certainly suggests nothing beyond that. To ascribe to him the picture in the National Gallery of *The Doge Mocenigo on his Knees before the Virgin* (No. 750) is to go too far. The very reproductions given to prove the ascription serve to do just the reverse. In the National Gallery picture anatomical structure throughout is observed far more keenly and accurately than in any work by Bastiani, the feeling for portraiture is far more acute, the sense of light and colour is more advanced, the masses are broader, and the technique is more masterly. An alternative attribution to Gentile Bellini based on its outward resemblance to Mr. Mond's *Virgin and Child*, if untenable, at least shows more appreciation of its admirable quality. Carpaccio, it is argued, was very young to receive so important a commission. Yet as he was twenty-four or twenty-five when the picture was ordered, and thirty when it was completed, this argument is anything but decisive against him, and until much better evidence is adduced, the traditional attribution to Carpaccio may safely be allowed to stand.

The claim of Istria as Carpaccio's birthplace is next examined in detail, and finally dismissed in favour of Venice, and the date is settled as 1455 or 1456. Dr. Colvin's discovery of Carpaccio's use of Reuvich's drawings is used to strengthen the theory that our artist was Bastiani's pupil with Mansueti, Benedetto Diana and Jacopo Bello; then the difference between the work of Carpaccio and of Gentile Bellini is insisted upon, perhaps rather more to the disadvantage of the latter than rigid justice warrants.

These minute critical questions, though necessary in the present state of our knowledge, will interest the general reader far less than the seven chapters devoted to the work done by Carpaccio for the 'Scuole' of St. Ursula, of the Sclavonians, of the Albanians, of St. Stephen, and of St. John the Evangelist. The first two series in particular have long been among the most delightful treasures of Venice, and the explanations given of the profuse imagery of the pictures and their bearing upon contemporary Venetian life should attract a

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considerable audience. Signor Molmenti's history of the 'Scuola' of St. Ursula, and his ingenious reconstruction of the building, a striking proof of the observant scholarship underlying the whole book, deserve a word of special commendation.

It remains to be added that the volume is profusely illustrated with more than 250 engravings in line, half-tone and photogravure, and that we have noticed only one slip, which occurs on p. 186, where the statue in the background of the Brera picture of *St. Stephen Disputing with the Doctors* is said to recall Donatello's *Gattamelata*, instead of a work with which Carpaccio and every Venetian was far more familiar, Verrocchio's *Colleoni*. Indeed, in calling attention at all to such minor matters we are in danger of doing the book an injustice: it is a mine of information not only for those who are interested in Carpaccio's work, but for all who take an interest in the Venice where Carpaccio invented the craft of *genre* painting.

DER URSPRUNG DES DONAUSTILES. Hermann Voss. Leipzig: Karl W. Hiersemann. 18 marks. A YOUNG author is apt to find in his first book a convenient excuse for expressing opinions on matters not strictly germane to his professed subject. Irrelevancy, illogical arrangement of the subject-matter, and a reckless disregard of printers' errors are faults in Dr. Voss's monograph which betray inexperience without seriously detracting from the value of its best chapters. But he was ill advised to begin with Huber, then to discuss artists of a later generation on whom Huber is said to have exerted a somewhat problematical influence (notably the monogrammist H.W.G.), and only then to attack the question of the origin and characteristics of the 'Danube style,' with which the inquiry ought, surely, to have opened. The charge of irrelevancy is laid against the mode in which that question is discussed; the survey of South German painting in the fifteenth century is needlessly wide and diffuse.

In his chapter on Huber as a painter Dr. Voss discusses the few pictures that are certainly his, the signed Feldkirch *Lamentation*, the *Leave-taking* in the Kaufmann collection, and the pair of portraits exhibited in London last year—of which only one belongs to Dublin—and then extends the list by attributing to him a pair of Passion subjects at St. Florian and two remarkable and widely different pictures at Vienna, a lunette with the *Raising of the Cross* and an allegorical treatment of the Crucifixion. Though in every case one's first instinct is to protest, it must be owned that there is much to be said for Dr. Voss's opinion on closer examination; the St. Florian pictures, especially, widely as they differ from other paintings by Huber, offer remarkable points of resemblance to his small woodcuts of the life of Christ.

In an attempt to explain the development of Altdorfer, Dr. Voss proposes a new theory about the influence upon him of the engraver M.Z., chronologically his immediate predecessor, since that artist's dated works are of 1500 to 1503, while Altdorfer's begin with 1506. Far too much is made of a connexion which undoubtedly exists. There is likelihood, as well as ingenuity, in the argument that Pacher had much to do with a change that becomes evident in Altdorfer's style about 1510; we are tempted to believe in Altdorfer and Huber's joint visit to St. Wolfgang, though the positive evidence for it, as for many of Dr. Voss's ingenious and sometimes attractive theories, is next to nothing. The remark that Altdorfer received no regular professional training, but was a dilettante of genius who seized whatever appealed to him here and there, and turned it to most original uses, contains a good deal of truth.

Dr. Voss finds occasion to discuss almost every minor artist of the schools of Regensburg and Passau of whom we know the name or monogram; he has very little, however, to say about Ostendorfer. That very interesting artist, Lemberger, who left the Danube region for Saxony, but never forgot his early associations, is not mentioned at all; neither is Erhard Altdorfer, who also forsook his country for the north, though not before he had signed an engraving (1506) and an etching, which show the closest kinship to his brother Albrecht's work. Not much is said about the woodcuts of the school, with the exception of Altdorfer's and Huber's, but an extraordinary attempt is made to connect that puzzling series, *The Miracles of Maria-Zell*, with Wolf Huber's brothers, the sculptor and joiner, who are said to have collaborated with him in constructing the Feldkirch altar-piece.

The book is well illustrated, and has an excellent index. As a literary composition by far the most successful part is the third, 'Charakteristik des Donaustiles' (pp. 128-187). Dr. Voss analyzes with sympathetic insight and considerable charm of style the distinguishing features of art in the Danube region in the first quarter of the sixteenth century. Nowhere else in the north was art so free from pedantry; in this pure mountain air there were no stuffy Nuremberg humanists to bind it in fetters. Nowhere was art so closely in touch with nature, so instinct with genuine poetry and romance. Cranach alone approaches Altdorfer and Huber in his love of pines and rocks and woodland springs, but Cranach, too, had travelled down the Danube. Had ever a German artist before Altdorfer looked at the sky? Huber excelled even his master—not as a painter, for we must not forget the *Battle of Arbela*—but as a designer on wood, in the splendid use he made of clouds and sunset glories; look merely at the little *Crucifixion* woodcut that Dr. Voss reproduces

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(p. 183) in apt conjunction with an old, touching Volkslied—none of the musty sapphics of Chelidonius ! To know Huber, one must study and live with his drawings and woodcuts ; one should know, too, the country of his birth, for it explains him, and he is its born interpreter. C. D.

REMBRANDT. By G. Baldwin Brown, M.A. Duckworth. 7s. 6d. net.

THE mass of paintings, drawings and etchings left by Rembrandt, and the countless problems presented by his art and his life, have continued to swell the literature devoted to him to an almost unmanageable bulk. In essaying, therefore, to compress a study of his life and art into some 320 pages of text, with an allowance of forty-five illustrations, Professor Baldwin Brown has undertaken a task of the utmost difficulty. In a large measure the difficulty has been overcome by the author's clearness of perception and sense of method ; yet the effort has left its marks upon the book. The work is well planned in its main divisions, but each of the divisions becomes rather stiff reading from the quantity of facts which press in almost unbroken continuity upon the mind. In the biographical chapters this was perhaps inevitable, and to have Rembrandt's story told with so much good sense and such an entire absence of sentimentality is full compensation for any minor defects. In the critical chapters, however, Professor Baldwin Brown does at times seem rather overwhelmed by the mass of material with which he has to deal. He has examined that material with the most careful scholarship, so that only on one or two side issues, or controverted points, have we noticed the least omission—indeed, he errs rather in the opposite direction by mentioning too many authorities, too many opinions and far too many works of art. This last fault would not be serious, nay, might even be a virtue, could the references and descriptions in the text be accompanied in all cases with illustrations. Without them, criticism is sometimes hard to follow, even for those who have a tolerable knowledge of the subject. We cannot help feeling that the book would have gained greatly in clearness had it covered rather less ground and dealt only with so many typical phases of Rembrandt's work as could have been fairly represented by reproductions. At present the general impression left is that of a very large number of isolated paintings and drawings rather than of the continuous development in spiritual insight and technical power which Rembrandt's art so conspicuously exhibits. The volume, in short, is too crowded with details to make a satisfactory critical essay, yet it is not detailed enough to serve as a *catalogue raisonné*. The relations between Rembrandt and his pupils (Livens and Bol in particular) might have been dealt with, if only in a note ; the curious drawing

of Harman Gerritsz at Oxford, recently published by Dr. Colvin, deserved to be mentioned, and there are a good many minor points on which it would be possible to contest Professor Baldwin Brown's conclusions. But, on the whole, his work is so thorough, so sensible and so obviously replete with the knowledge amassed by the most recent critics and archivists as to be well worthy of its author's reputation. The illustrations successfully avoid being commonplace, but a short bibliography would have been a useful addition. As the book is intended primarily for English readers, it might also have been well to lay stress on one or two pictures in the National Gallery which are interesting, such as the much disputed *Christ Blessing Little Children* and the exquisite landscape of *Tobias and the Angel*, to which full justice has never yet been done.

A BOOK OF CARICATURES. By Max Beerbohm. Methuen. 21s. net.

THE conspicuous talent of Mr. Max Beerbohm is, we venture to think, exhibited even more advantageously in his drawing than in his writing. His witty prose, delightful as it is, is but an audacious expression of a spirit that is found in other clever writers of the age : in his caricatures, which might seem at the first glance to be concerned even more closely with contemporary things, he really stands further away from them, in the place, independent of time and fashion, where all creative artists have worked. His medium, pencil or pen drawing on white paper, tinted with an occasional wash of colour, is of the slightest ; but that is a necessity of his subject-matter. A caricature in oil-paint or marble would be felt as a degradation of materials associated with noble ends. Touched in with Mr. Beerbohm's pencil it has the lightness, the spontaneity, the carelessness of all fine humour. Were the drawings more forcible in tone and colour they would be vulgar : were they more elaborate we should feel the labour as we looked at them. Mr. Beerbohm has thus the true artist's taste in the choice of his materials, and has the true artist's faculty of being master of them. Take for example the drawing of Mr. Winston Churchill (Pl. 42). It is a superb piece of satiric invention. We cannot help admiring the boldness with which the eye and nostril are suggested, the perfect feeling for the character of the chin and throat, such details as the ear and hand, and the unkindly noting of the tie, the waistcoat and the coat. Even Mr. Churchill's enemies must admit the result to be a merciless caricature, but it is not the business of the caricaturist to be fair or just. As the portrait painter seeks to emphasize beauty of form or character, so the caricaturist must emphasize the unbeautiful, and he will be prized by future ages just in so far as he has disdained to make himself loved by his own.

Painters and Painting

One or two of the portraits are weak. Mr. Walter Sickert, for example, is unrecognizable in Pl. 24, though his likeness in the New English Art Club group is delightfully malicious. Mr. Haldane and Mr. Henry James, on the other hand, make excellent sport; and the groups of Lord Northcliffe and Dr. Gosse, Mr. Whibley and Mr. Birrell, and of Mr. Benjamin, Mr. Chaine and Mr. Arthur Cohen are inimitable. Those who saw Mr. Beer-bohm's exhibition at the Carfax Gallery last spring will be delighted by this handsome memento of it. To those who did not it may be heartily commended.

ARTISTS OF THE ITALIAN RENAISSANCE. Translated from the *Chroniclers* and edited by E. L. Seeley. London: Chatto and Windus. Buckram, 7s. 6d. net; parchment, 15s. net.

THOSE who wish to know something of the life and times of the great artists of the Renaissance as described by contemporary writers might do worse than consult Miss Seeley's book. So far as we have checked her version we have found it lacking neither in spirit nor in accuracy, and the period dealt with begins with the rise of Pisa and the decoration of the Campo Santo and ends at Bologna with the Carracci. Of the numerous illustrations a fair proportion are in colour, and good of their kind, while the binding of the parchment edition is exceedingly handsome. Altogether the volume makes an admirable gift-book for any one who is interested in Italian art.

THE PRERAPHAELITE BROTHERHOOD. By Ford Madox Hueffer. Duckworth. 2s. net.

THIS excellent little study is, in essence, a review of the earlier part of Mr. Holman Hunt's Autobiography. The review is thoroughly sympathetic, accepting without question the main facts of Mr. Hunt's story, and suggesting only such emendations of his rugged narrative as a wider outlook upon human nature may prompt. We thus are given a life-like picture of the four chief figures associated with the Preraphaelite movement up to the year 1853. The minor members and associates of the brotherhood are but slightly sketched, while the later developments of Preraphaelite influence are wholly excluded. The reader's attention in consequence is not distracted from the main thesis, and the illustrations, if they do not always bear any direct relation to the text, include several things which are very little known. Mr. Hueffer states that the curious list of Preraphaelite Immortals quoted by Mr. Hunt is incomplete. The original list included the names of Ary Scheffer, Eugène Sue and Martin Tupper! There are some curious misprints. 'Bonnington' and 'J. B. Payne' explain themselves (though the last-named was hardly a realist in any sense of the word), but 'the Oldbromes' (p. 70) are a group of painters whom the reader may not recognize so quickly.

THE DRAWINGS OF MICHAEL ANGELO. By E. Borough Johnson, R.I. London: Newnes. 7s. 6d. net.

REPRODUCTIONS of forty-six drawings by or attributed to Michelangelo with an introductory essay which, while it makes no pretence to critical study, has at least the ring of genuine appreciation. In glancing through the reproductions it is impossible not to be struck by the drawings from the British Museum, which compare favourably even with those from the celebrated collection at Windsor. The drawings from the Louvre include a poor *Crucifixion*, and two so-called studies for the *Dawn* and the *Night*, both of which appear to be no more than copies from the statues. The most curious drawing, however, is Plate 40, which is described as 'Studies of Men for *The Last Judgment*.' It is a masterly thing, but a slight acquaintance with the collections at Oxford (cf. Robinson, Nos. 134-136) and Windsor would have shown that it is one of a series made in the same way, at the same time, and from the same model, not by Michelangelo, but by Raphael, towards the end of his life, for a picture of *The Resurrection* which was never actually painted, but which in course of time developed into the *Transfiguration*. The editor rightly avoids the thorny problem of the connexion of Luciani and the like with Michelangelo, for any such discussion would be out of place in a popular book; but the slips mentioned indicate that his study might well have gone rather deeper.

MINIATURES ANCIENT AND MODERN. By Cyril Davenport. London: Methuen. 2s. 6d. net.

MR. DAVENPORT's little book covers a field wide, diverse in character, and in many parts imperfectly mapped. The volume moreover forms part of a popular series, and the illustrations are small half-tone blocks. The lover of 'the rigour of the game' will thus not have to expect too much from a book made to satisfy such difficult conditions, while the student and collector will hardly find in the volume a substitute for the classical treatises on the subject. The great attention paid by the author to the processes employed may, however, give his work interest in the eyes of modern practitioners of the art, though we cannot commend without reserve his advice to them to take Cosway for a model. Where space was a matter of so much importance, it might have been wiser to abbreviate the accounts of the encaustic painting of the ancients, of vase painting and even of mediaeval enamels and of modelling in wax, however great their intrinsic interest.

DIE GALERIEN EUROPAS. XV-XVIII. Leipzig: E. A. Seemann. 3 marks each.

THE four new instalments of this useful series are no less catholic than their predecessors. The

reproductions naturally succeed best where the colour of the originals is striking, as it is in the case of the primitive masters, but not infrequently the process attains very considerable success in rather difficult subjects. One is not surprised to see masters like Cranach or Grünewald reproduced with considerable verisimilitude, but the more subtle tonality of a Ruysdael or a Van Goyen puts a severe strain on any process of reproduction, and that a popular book should emerge without discredit from the ordeal is no small recommendation.

CONSTABLE. By Herbert W. Tompkins. Methuen. 2s. 6d. net.

THE author evidently knows Constable's country, and has read most of the accessible authorities on the subject with care. His little book is not perhaps so clearly planned as it might be, but the work of compilation is conscientiously done and the little illustrations are well chosen. The catalogues and lists at the end are the one section in which Mr. Tompkins is definitely unequal to his task: such things are useless and misleading unless done with personal knowledge.

ENGRAVING AND ETCHING

NINETEENTH-CENTURY MEZZOTINTERS: CHARLES TURNER. By A. Whitman. 4to. London: Bell. 1907. 31s. 6d. net.

THIS sequel to the same author's works on S. W. Reynolds and S. Cousins deals with the best, and in many ways most interesting, of the three artists in question. In general arrangement and get-up the volume, of course, corresponds to its two companion-books. The portraits head the list, in alphabetical order; two series are entered under the heading 'portraits,' but the individual plates are referred to under their proper names. The subject-pictures are not placed in the established methodical arrangement of the old standard catalogues, but according to the alphabet of the painters' names. In such a case as Turner's the question of arrangement is not one of vital importance, since almost all his subject-work falls under the heading of *genre* pictures, and there would consequently be no simplifying subdivisions to make, whatever the plan adopted might be. Thirty-two good and well-selected collotype plates adequately illustrate the engraver's talent.

There is one unhappy innovation as regards the registration of 'states.' The author differentiates now between unfinished proofs and states, not numbering the former at all, and reckoning the latter from the first published issue onward. He does this, he says, in the interest of print owners, who may buy a proof as 'first state,' and find their property losing value, if some earlier proof should happen to turn up at some later date. To begin with, it seems to me that the purse of the fashion-collector ought not to be in such cases so

much a matter of consideration as the interest of science. And then the argument is peculiarly inapt, for it is not the fact that the collector may no longer call his copy a 'first state' which has deteriorated its value; it is the fact that an earlier copy has been discovered, and that remains a fact whatever he may call his copy before or after the new one turned up. *Nothing* is convenient and sensible, except numbering all states, unfinished and finished, throughout from the earliest to the last.

In all other respects Mr. Whitman's book appears to excellent advantage. It seems to have been most painstakingly and conscientiously compiled. The way in which the lettering on the plates is described and indicated is particularly happy. No one who has not at some time or other undertaken similar work can have any idea of the difficulties connected with collecting such an enormous amount of information, and being at all accurate about it. We owe thanks to everybody who will undertake a task of the kind, and can well afford to overlook small faults, should any have by chance crept into the pages.

H. W. S.

THE ETCHINGS OF REMBRANDT. By A. M. Hind. London: Newnes. 7s. 6d. net.

WE have invariably praised the excellent idea underlying Messrs. Newnes's popular art books, by which an artist is presented chiefly by a series of reproductions of his work, while the accompanying letterpress is of the briefest.

They have evidently found it very difficult in practice to get this idea carried out as well as it deserves to be, for not seldom illustrations have been hastily chosen; usually they have not been arranged in chronological sequence; and only on one or two occasions have the introductions been quite adequate. Mr. Hind's book is one of these rare exceptions, and deserves to be made a pattern for future volumes of the series. The sixty illustrations are set in perfect sequence; the short biographical and critical essay is at once scholarly and enthusiastic, and it is supplemented by a good bibliography of the subject, and by a chronological list of Rembrandt's etchings and of the plates once attributed to him which modern scholarship has rejected. Altogether a better popular introduction to this fascinating side of Rembrandt's art does not exist, and it is only on minor points that we can venture to differ with an author so well equipped.

In his introduction he boldly questions the generally accepted identification of Rembrandt's father, not without some reason, though he does not introduce the remarkable drawing at Oxford bearing the name of Harman Gerritsz to strengthen his case, as it might be held to do. The catalogue is sensibly conservative, and, except in perhaps a dozen cases, we agree with the author both as to

Engraving and Etching

authenticity and dating. Whether it was not adding to an already existing confusion to introduce a new numbering is another question. The two admirable catalogues of the Museum collection differ from each other; Mr. Campbell Dodgson's catalogue differs radically from both; and Mr. Hind puts forward a fourth list, accepting thirty-three more plates than Mr. Dodgson, but twelve less than the latest Museum catalogue. As the latter collection lacks one or two plates, the discrepancy is even greater than it sounds. Mr. Hind retains a few plates, such as B 1, B 14, B 25, B 377, B 175, and B 355, in which it is hard to see a trace of Rembrandt's hand, and now and then we cannot agree with his dates, even where, as in B 80, he is backed by good authority. On technical grounds 1638 seems much more probable than 1634. It was, perhaps, a pity that Plate 40 was not reproduced from the third state of the etching, which marks a great improvement on the first, but this is the single criticism we can pass on Mr. Hind's choice of illustrations.

MISCELLANEOUS

CAMBRIDGE. By J. W. Clark, M.A. New edition.

With forty-six illustrations. Seeley. 6s.

MR. CLARK cannot compete with Stevenson or Mr. Andrew Lang as a writer, nor has his subject the universal interest attaching to Mr. Sidney Lee's 'Stratford-on-Avon.' He is well known, however, as an authority on the architecture of Cambridge, and his account of the foundation, building and alteration of the various colleges is the most valuable part of a book well worthy of a place in this admirable series. It is a pity, therefore, that it should have been reprinted (as it appears to have been) without the revision rendered necessary by the lapse of eight years since the issue of the second edition. In the matter of the windows of the chapel of King's, for instance, no mention is made of the facts recently brought to light which tell heavily against Mr. Clark's claim that their art is English. Our readers will remember the article by Dr. Beets in *THE BURLINGTON MAGAZINE* for October last dealing with this question and calling attention to the work already done on it by Scharf and Friedländer. On p. 156 Magdalen College, Oxford, is misspelt, and the illustration opposite p. 34 is referred to both as an etching and a woodcut. The illustrations, many of them after Brunet-Debaines, are adequate to their purpose.

TREES AND THEIR LIFE HISTORIES. By Percy Groom, M.A. Illustrated from photographs by Henry Irving. London: Cassell. 25s. net.

AN excellent book, at once scientific and handsome. The title possibly may be a trifle misleading, for the work is restricted to the trees found or grown in Great Britain, but that limitation granted, the volume could hardly be better. Each tree is

treated separately with special reference to the devices by which it adapts itself to its natural environment, to the effects of light and shade and wind, to the attacks of noxious insects or to the attentions of seed-carrying ones, to wet or dry soils; and the notes are made with a sympathetic scholarship that holds a just balance between the enthusiasm which is apt to degenerate into verbosity and the botanical precision which is apt to end in dryness. The notes are illustrated with the best series of tree photographs we have seen. In most cases the trees are represented both in summer and winter, while the details of their leaves, buds and flowers are shown in separate plates: the total number of illustrations exceeding five hundred. Only one or two of all these photographs might conceivably have been bettered. The Lombardy poplar in its summer dress, for example, is only tolerable; for the great majority of the illustrations no praise could be excessive, and we think the publishers made a mistake in adorning the outside with large lettering and an ugly gilt block, and thereby giving an appearance of superficiality to a book that otherwise does them credit in every respect.

THE LIFE OF THE FIELDS. By Richard Jefferies.

Twelve illustrations in colour by Maud U.

Clarke. London: Chatto and Windus. 5s. net.

RICHARD JEFFERIES has a public of his own to which this new edition with its colour pictures will not fail to appeal. From a strictly artistic point of view, they seem, with all their obvious sincerity, to lack the indefinable quality of 'tone.' That perhaps is a refinement for which Jefferies himself would have cared but little, and the book certainly contains some of the best things he ever wrote. The end-papers merit a word of special praise; they are both attractive and appropriate.

ERASMUS AGAINST WAR. With an Introduction by J. W. Mackail. Boston: D. B. Updike.

THE second volume of 'The Humanist's Library' is in every way worthy of the first. In the case of Erasmus, Mr. Einstein has entrusted the preface to Professor Mackail, and the result is a delightful piece of literature which makes the old Tudor translator seem rather prosy by comparison. Paper and printing alike are perfect; and the type, as we have said in noticing 'The Thoughts of Leonardo da Vinci,' is the most beautiful of all modern founts.

A BACHELOR GIRL IN BURMA. By G. E. Mitton. A. & C. Black. 6s. net.

THOUGH this book falls properly outside our province, we can recommend it to those of our readers who want a very bright and amusing book of travel. Miss Mitton does not profess to convey information either by word or photograph; and her illustrations, which are mainly the work of her

own camera, are more concerned with the people than with the art or architecture of Burma and Ceylon. They do something, however, to help out the already vivid impression conveyed by a most entertaining and agreeable narrative.

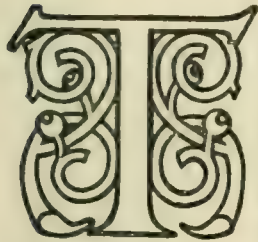
PRINTS, CATALOGUES, ETC.

WE have received a portfolio of small collotype reproductions of the drawings of Auguste Ravier (1814-1895), a French landscape painter whose sensitive work has not, perhaps, received as much attention as it deserves; and a second portfolio from the Fine Arts Publishing Company of the 'Burlington Art Miniatures,' containing ten little plates after pictures in the royal collections. A

good catalogue of books on the Graphic Arts (No. 342) has been published by Mr. Karl Hiersemann, of Leipzig, and another, in two parts, of books on the Arts and Crafts is sent by Mr. Martinus Nijhoff, of The Hague (No. 355).

As we go to press a proof of a mezzotint by Mr. Sydney E. Wilson, after Romney's *Lady Hamilton as Nature*, has reached us from the publishers, Messrs. Vicars Bros., which deserves a word of special praise. Mr. Wilson has wisely based his method upon that of the great mezzotinters of the eighteenth century, and his plate has much of their spirit and freedom. Had it been printed in black ink its brilliancy would have been still more evident but even in brown ink it is a beautiful thing.

ART IN FRANCE



THE first important sale of the season was held at the Galeries Georges Petit on December 4 and the three following days, when M. Lair-Dubreuil disposed of the well-known collection of M. Rikoff. The collection realized a little more than £80,000, a very satisfactory result, and there was no sign of any fall in price as compared with last season. The pictures, forty-one in number, were not the most important part of the collection. M. Boyer, a private collector, paid 36,300 fr. for a fairly good picture by Jacob Ruysdaël (No. 16), which fetched 6,100 fr. in the sale of the Patureau collection in 1857. More than one picture fetched a considerably higher price than the expert's valuation; thus M. Kleinberger gave 43,100 fr. plus 10 per cent. for Terburg's *Lady with a Fan* (No. 22), which was exhibited at the Guildhall in 1903; the expert had asked 35,000 fr. for this picture. A picture by Jean Steen and Berckheyde, *Skittle Players* (No. 20), which the expert valued at 6,000 fr., went up to 30,000 fr., the purchaser being Mr. Müller, of Amsterdam. Another picture which fetched nearly double the expert's valuation was a *Canal at Venice*, by Ziem (No. 41), for which Messrs. Arnold and Tripp paid 17,270 fr., including the commission.

On the other hand, most of the sculptures in marble and terra cotta were sold at prices considerably below the expert's valuations. A statuette in terra cotta, signed by Clodion (No. 240), for which 35,000 fr. were asked by the expert, fetched only 19,500 fr.; and a marble bust of Louis XIV at the age of twenty, by an unknown sculptor of the seventeenth century, was sold for 10,100 fr., whereas the expert had asked 30,000 fr. The tapestries and furniture fetched very good prices. Four panels of fine tapestry after designs by Huet were sold for 181,500, including the commission.

Five beautiful Brussels tapestries of the sixteenth century were much cheaper; the purchaser got them for rather less than £2,400, a fact which shows that the eighteenth century still holds its own—commercially, at any rate—so far as tapestries and furniture are concerned. A modern *mobilier de salon* in the Louis XVI style, covered with ancient Louis XV tapestry after Huet (No. 324), cost its purchaser £4,500; it consisted of two sofas and eight armchairs.

The collection of the late M. Henri Chasles, the sale of which at the Hôtel Drouot took ten days, also realized high prices. The old silver in particular fetched in nearly every case a good deal more than the expert's valuation, and the furniture sold very well; there were no pictures in the collection. On the first day the Société des Amis du Louvre paid 20,350 fr. for a remarkable silver-gilt porringer by Thomas Germain, 1733. This fine piece will be a worthy addition to the museum.

The Municipal Council of Paris has decided to make a charge of one franc for admission to all the municipal museums except on Thursdays and Sundays. This change is tentative, and the matter will come up for reconsideration after the experiment has been tried for about three months. One cannot but regret that the Municipal Council should have adopted a policy which can only be called reactionary, and is likely to have an injurious effect on the attendance at the museums and therefore on the education of the public in art matters. I do not know what steps have been taken to ascertain the effect of the change, which, it is to be hoped, will not be permanent. The principal museums affected are the Petit Palais, the Musée Carnavalet, the Musée Cernuschi (of Chinese and Japanese art) and the Musée Galliera. As I have already said, it is most improbable that the State will adopt the system of payment, although a certain number of deputies are pressing for it.

Art in France

The small exhibition of the International Society held in the Galeries Georges Petit contained no picture of any special importance. M. Carrier-Belluse showed three pastel portraits, and M. Lauth exhibited two clever portraits of women. M. Borchardt's *Repas de Paysans* deserves

mention. The sculpture was much more interesting, particularly the contributions of M. Théodore Rivière, M. Bernstamm and M. Landowski. The exhibition was not a large one; there were in all forty-four exhibitors.

R. E. D.

ART IN GERMANY



HE Rohan Palace at Strassburg is to be restored, and in this case at last all necessary precautions, from an art point of view, seem to have been taken. This fine building, the work of Robert de Cottes, undoubtedly deserved the watchful attentions of a supervisory committee which should ensure that no modern capricious architect took any liberties with it. Historians and practical architects in equal numbers make up this committee, among whom Graul of Leipzig, Bode of Berlin, Metman and Koechlin of Paris are mentioned. Knauth is the architect to whom the exterior has been entrusted; and the task of restoring the interior, which will call for an especial amount of delicacy and tact, has fallen to the lot of Koechlin. This is, if not the earliest, at least one of the earliest occasions upon which German and French talent have united in an enterprise of this kind.

The successful Mannheim exhibition has proved once again how preferable is the guidance of one man to that of committees and juries. The whole show was practically the work of one man, Prof. Dill, who may have appeared in the light of a dictator to some of those excluded by his word, but who is looked upon as a very good leader by all those who were financially or artistically connected with the exhibition. All the visitors were struck by the harmonious appearance that the show presented, and even in such an instance well-rounded-off harmony, though it may have a bias, is much more effective than a medley where every one claims a voice on the grounds of justice, and where characterless variety prevails. The sales at Mannheim were likewise very satisfactory, reaching a total of £21,750. Three-fourths of this sum fell to German artists: not quite one-fifth of it was paid by public galleries.

The appointment to the directorship of the Stuttgart gallery of a gentleman who had no other recommendation except the support of the local artists has caused much dissatisfaction, especially as he replaces Prof. Lange, who did wonders for the Stuttgart gallery and who was a student of the highest quality and by the work of his life well fitted for the position which he unfortunately resigned. The cry of 'Let the cobbler stick to his last' is gaining in strength and in observance

from year to year. Yet from time to time there is a revulsion, and above all our artists cannot get themselves to understand why they cannot be allowed a voice when museum affairs and questions of Old Masters are broached. It is really amusing to note how very keen they are to decry the dilettante when he dares to dabble in painting or sculpture, and how utterly unconscious they are of their own temerity when they dabble in our science.

The Berlin 'National Gallery' has been rearranged and re-hung, a change to which I believe I have already once referred. Upon occasions like these we get a more depressing impression of the vicissitude and unreliability of human affairs than almost from any other occurrence. It is a shock to see work that once ranked as a high favourite—not with the public at large but with connoisseurs—neglected or even skied. It really must dishearten a director, when he reflects that his own life-work will in all probability have been wasted, as it were, just as he has helped to obliterate that of his predecessors. There are two systems of hanging pictures in a gallery. I prefer the one where the director depends upon homogeneity of material to carry out his effect. Here the hanging is based upon the principle of contrast. The romantic Bracht, the *plein-air* Dettmann, the 'antique' Lenbach, and the racy Schönleber make up one wall. An Alma Tadema, a Rossetti, a Whistler and a Clausen (I am not trying to pick out English counterparts to these German painters, but only four artists who are as unlike one another as those four German painters are) will certainly set one another off, in a certain sense. But, I believe, the tone effects are to be gained only when you keep like and like together, and the Romanticist, the *plein-air*, the Pointillists, etc., all apart.

The collections of local art-antiquities at Rostock are to be housed in a new home. The old Michael's Convent is to be rebuilt to receive them. This old pile was erected in 1480-1498 and was changed into a granary in 1619. After 1806 it was used as a storage room for wool. Unless architecturally of real importance these structures need not be preserved, and it is seldom a wise plan to try and make a museum of them. At the Germanic in Nuremberg they repent it sadly that they did not pull down the old buildings and put up a new, sensibly-planned museum on the ground thus gained.

H. W. S.



MRS. MEREDITH (BORN WALKER) BY SIR JOSHUA REYNOLDS
IN THE COLLECTION OF MR. GODFREY HENEGRI

EDITORIAL ARTICLE

M. CAMILLE GROULT AND BERLIN



THE death of M. Camille Groult, famous among the continental collectors of more than one generation as a patron of the English school, and thereby an influence of some potency on the French landscape artists who drew their inspiration from Turner and in a less degree from Constable, almost coincides with the opening of the exhibition at Berlin, which is to bring a number of acknowledged English masterpieces before the notice of Germany. Though a household word in France, and accredited by the enthusiastic praise of such critics as the brothers De Goncourt, the works by Turner and Constable in the Groult collection have not as a group met with the approval of modern scholarship, although in this respect they are, perhaps, no more unfortunate than most other collections in America and on the continent. Deliberate imitations of these two masters have in the past been manufactured here in considerable numbers, and with so much skill that on more than one recent occasion they have found their way not only into famous English collections

but even into the winter exhibitions at Burlington House. In Great Britain, however, these forgeries are, for the most part, so well known that a market has had to be found for them elsewhere, and the Louvre in particular has suffered.¹

In Germany admiration for the English school is a growth of later date, and its rise could have no more fortunate accompaniment than the opening at Berlin of an exhibition of English pictures authentic beyond all possible question. These will doubtless be carefully studied by German scholars and critics, who will, henceforth, have a standard by which all future acquisitions can be tested. An effort on the part of America, similar in aim though different in form and scope, is discussed upon another page. As the famous exhibition of Flemish Primitives at Bruges dispelled much of the obscurity that surrounded the early masters of the Netherlands, we may reasonably hope that the collection at Berlin will do a like service for the great English masters and for all who are zealous for their authentic presentation.

¹ See THE BURLINGTON MAGAZINE, Vol. x, pp. 339, 340-347 (March, 1907).

THE WALKER-HENEAGE FAMILY, BY SIR JOSHUA REYNOLDS

BY CLAUDE PHILLIPS



IT is strange, indeed, that the four half-length portraits by Joshua Reynolds now for the first time brought forward and reproduced should have escaped the close and persistent search made for the works of the master by successive biographers, and especially by Messrs. Algernon Graves and William Vine Cronin, the compilers of the 'History of the Works of Sir Joshua Reynolds, P.R.A.,' which constitutes a *catalogue raisonné* monumental in proportions and as nearly as possible exhaustive in character. Yet, unless I am greatly mistaken, this is the case. The only reference which these most

indefatigable of cataloguers and biographers give in the above-mentioned work is that which we find in the pocket-book for 1758. A Captain Walker sat to the already fashionable painter in April 1758, and a Miss Walker in May of the same year. This same skeleton reference we find in Leslie and Taylor's vivid and admirable 'Life and Times of Sir Joshua Reynolds.' A similar reference in the pocket-book for 1758 is to another picture of this same group, which has disappeared. A Captain Calcraft is noted as having sat in March 1758—that is, just before Captain and Miss Walker. I confess to having made no very diligent search in this matter, imagining that, had there been anything further to glean from the writers who have successively occupied

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themselves with Reynolds, Messrs. Graves and Cronin would surely have gleaned it. My very strong belief, however, is that these pictures are entirely unknown to writers, past and present, who have dealt with the subject, and that no mention, beyond that inferential one which I have just given, exists with regard to them in the text books. According to information obtained from the present owner of the pictures, Mr. Godfrey Heneage, now of Coker Court, Yeovil, there were originally seven canvases in this group of family portraits, the missing three being those of Mrs. Walker (the mother), of Captain Walker, who was in the Grenadier Guards, and of General Calcraft—no doubt the Captain Calcraft who sat in March, 1758. From these few facts, agreeing as they do with the technique of the paintings, we may, I think, legitimately infer that while three out of the seven were done in 1758, not any of them can well have been done much after 1760. To this same period belongs the singularly reserved and distinguished *Anne Countess of Albemarle* of the National Gallery, and though this piece is painted with much more care and much less assurance than the portraits now introduced, it may with much profit be compared with them as regards colour and general style.

The four canvases with which we are now concerned are :—

1. *Mr. Walker*, who afterwards took the name of Heneage, and married Miss Cope, daughter of Lady Arabella Cope, and niece—as the owner states—of Lady Betty Delmé, whose famous portrait by Sir Joshua—the picture in which she appears under a tree in a group with her young children—dates, according to the pocket-books, from 1780. This late date makes it, I must own, a little difficult to understand how she, who at that late time, as we see her in the portrait group now owned by Mr. Pierpont Morgan, appeared to be still a young and handsome woman, could have been the aunt of a lady who married this Mr. Walker, whom Sir Joshua had painted in the bloom of youthful manhood more than twenty years earlier. This point is, however, of little or no importance so far as the pictures are concerned.

2. *Mrs. Calcraft*, née Walker, and sister of this Mr. Walker-Heneage. This lady I guess—though I have no direct authority for the surmise—to have been the wife of the Captain Calcraft who sat in March 1758, and whose portrait is among those missing. From the profusion of pearls worn by her, from the elegant fantasy of her costume and head-dress, we might attach to her portrait the second and subsidiary title, *The Lady of the Pearls*.

3. *Mrs. Meredith*, née Walker, and sister, as the last-mentioned sitter was, of Mr. Walker-Heneage. She wears a rich costume of a more normal and familiar fashion than that of Mrs. Calcraft; in her dark and rather un-English beauty, which has in it a touch of something exotic, she much resembles

her, though the latent vivacity of the Lady of the Pearls is lacking.

4. *Miss Walker*, the last portrait in our list, has a much more English type than the brilliant brunettes, her sisters, and much more closely resembles her brother, as he stands forth, the typical, handsome, gallant young Englishman of this particular period in the eighteenth century. It seems probable that this is the Miss Walker who sat to Reynolds in 1758. Judging by the very different character of their adornments, and their much more assured mien, Mrs. Calcraft and Mrs. Meredith must have sat to the popular portraitist as married women, and as such we might have expected to find them duly entered.

Miss Walker's portrait, although it is nothing like as carefully or as subtly painted as that of *Miss Jacobs* (dating from 1760), resembles it in style and in mood, though not at all in composition. We have the same maidenly reserve, the same sweet reasonableness, that vanishes in the later and more splendid likenesses, to be replaced by a conscious allurements, a deliberate fascination, which, pictorially effective as it undoubtedly is, does not always make entire amends for the loss of the demure, the purely English, charm. This fair Miss Jacobs, by the way, the beautiful blonde in pale, bright blue with a touch of mauve in her dress à la française, has left our shores—presumably for ever—to take up her abode in a New York collection. Let us return for a moment to the Walker family and to the descent of these pictures to their present owner. Mr. Walker-Heneage left Compton Bassett to his widow for her life, with the request, rather than injunction, that she should leave it to the one of his sisters' descendants whom she might deem most deserving. She chose the grandfather of the present owner, whose mother was Miss Calcraft and married a Mr. Wyld. All these years the Walker pictures, now reduced, as I have already stated, to four, served the primary purpose for which they were painted—that of strictly family portraits; they remained in the house for which they were destined, until in the natural course of events—that is by descent, not sale,—they passed into another, and yet another. They do not appear to have attracted the attention either of the studious or the covetous.

The greater the wonder that they should have come down to our own time in what, for paintings by Sir Joshua of this relatively early period, is very fair condition. As is almost invariable with canvases of this time and class, both the backgrounds upon which the figures stand out and the half-tones and shadows have darkened—the flesh-tints, at the same time, through the fading of the 'carnations,' becoming more pallid; but all this in a far lower degree than in the typical Sir Joshua 'ghosts,' of which so many belong to these years, before his splendid



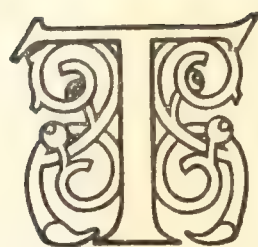
MRS. CALCRAFT (BORN WALKER) BY SIR JOSHUA REYNOLDS
IN THE COLLECTION OF MR. GODFREY HENEGAN

maturity. Even from the reproductions here given it will be evident that these pictures were painted with a certain haste, especially as regards the dresses and accessories ; though assuredly with no lack of interest in the youth and beauty that so willingly submitted itself for portrayal. There is dash and energy, too,—something like a Hals-like delight in mere brush-work—in these costumes, especially in that of the *Lady of the Pearls*, whose adornments, evidently of her own devising, so well set off her splendid, dark beauty. The harmonies are, as we find them almost always in pictures of these particular years, silver, not golden : their components are silver-white, blue that gleams white in the high-lights, pearls, flesh-tints that have grey as their base ; though upon this—as in the perfectly preserved *Nelly O'Brien* of the Wallace collection—they may bloom as the blush-rose does. It was not until a good deal later—quite the end of the sixties—that gold and its attendant harmonies superseded silver—that the gorgeous tawny hues of sunset took the place of the fresher, the more soothing hues of morning. It was Reynolds the eclectic, the worshipper and imitator of Titian, of Rubens, of Rembrandt, who in the latest phases of his development imported these golden-white and splendid sunset harmonies into British art, in which they were not of natural growth. Hudson, his master, affects silver and azure, and sometimes by the freshness and clearness of his colour makes amends for the woodenness of his modelling and his lack of power to characterize effectively. Cotes throughout his career adheres to this silver-grey tonality and these morning hues. Gainsborough makes them potent as they have never been since the last and greatest phase of Velazquez's art. When he, with a magic that mere method, mere science in the fusion and differentiation of colours, cannot completely account for, weaves his sil-

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ver tonality in portraiture with the pearly hues, the opaline harmonies of the morning, with his faint greens heightening the slightly indicated rose tints of a cloud-veiled sky, then we are with *him*, and feel the richer, tawnier harmonies too cloying, too artificial, for truth. But Sir Joshua makes us fickle again, and shakes our faith in the cooler harmonies which have descended to us from the English period of Van Dyck's practice, when we turn to his *Lady Cockburn and her Children*, his *Georgiana, Duchess of Devonshire and her Child*, his *Mrs. Siddons as the Tragic Muse*. The silver tonality, the hues of tempered splendour, are those which are proper to the English school of the eighteenth century for nearly three-quarters of its hundred years. Then Reynolds comes, and, in a process of development which is the exact contrary of that which such diverse masters of the seventeenth century as Van Dyck and Guido Reni have gone through, finally succumbs to the temptations offered by such mighty precursors as Titian, Rubens and Rembrandt, and revels in splendours of colour, Venetian and Flemish-Venetian, or attempts with success the golden chiaroscuro of a Rembrandt. There will ever be admirers for both phases of his art : for the demure charm, the distinction, the reserve, and yet the power discreetly to impress, of his silver phase, which these Walker portraits so well illustrate ; as also for the golden, with its more voluptuous charm, its deeper, stronger throb of colour, its greater magnificence, its undiminished virility, and enhanced intellectual passion. And that is, after all, the greatest of all Reynolds's qualities in portraiture—at any rate in male portraiture. It is that emotional intellectuality, to put it a little otherwise, which makes his presentments of men, be they great in thought or great in action, so much more remarkable even than his most enchanting portraits of women.

THE LAST PHASE OF IMPRESSIONISM



THE annual exhibitions of the International Society of Sculptors, Painters and Engravers at the New Gallery, in addition to their material success, have an interest for English artists and English art patrons such as no other modern show in London can claim. The mere variety of the exhibits, coupled with the fact that they aim at representing the arts of all Europe, ought in itself to be no small stimulus to the inhabitants of an island who still remain, in many respects, insular. But these exhibitions have a special value, since in them year after year the pioneers of the great modern movements exhibit side by side with their artistic heirs. We can thus trace more than one remarkable school back to its source, and in the process of the survey estimate what it has done and what yet remains for it to do.

This year's admirable exhibition, for example, gives us the chance of examining the movement which is commonly described by the nickname of Impressionism. The three works by Claude Monet, and Renoir's portrait, which hang together in the West Room, will serve as a point of departure. In the charming *Printemps* (No. 144) Monet is hardly attempting more than the other French naturalistic painters of his time, and his delicate vision of a spring morning might hang with as little incongruity by the side of pictures by Corot and Daubigny as the portrait by Renoir (No. 142) might show among pictures by Alfred Stevens. In the *Vue de Hollande* (No. 140) Monet's art has become more bright, more vibrant, more vaporous, but he might claim that he had gained in freshness and quality of colour at least as much as he had sacrificed of pictorial coherence. The difference, in fact, between the early work and the late one is no more than the difference between the middle and late periods of Turner. In France a similar method of work has been applied with success to an entirely new range of subjects by Degas, and with perhaps rather less discretion by Besnard and many others. In England it has attracted the talent of Mr. Wilson Steer, Mr. Clausen and Mr. Mark Fisher and the like, who have employed it with originality and success. With the younger generation of French artists, however, it would seem as if the movement is in the last stage of decay. Of this the two pictures by Maurice Denis in the North Room, and the collection of works grouped at the end of the balcony, afford ample illustration. The two large panels by M. Denis are, apparently, a burlesque of a certain type of archaistic religious painting, and had they been executed in water-colour on a scale suitable to the pages of 'Le Rire' or 'L'Assiette au Beurre' they might have deserved a smile. At present the

impression created is one of sadness that so much labour should have been expended to produce so trivial a result.

It is, however, in the balcony that Impressionism reaches the stage of positive disintegration. In the pictures of M. Joaquim Mir there is effectiveness of a kind, though it can hardly be called pictorial. In the picture of M. Paul Signac the method is reduced to the level of a mosaic of neat briquettes of colour, with a result once more absurdly out of proportion to the labour spent upon it, while in that of M. Matisse the movement reaches its second childhood. With M. Gauguin, who is placed hard by, some trace of design and some feeling for the decorative arrangement of colour may still be found; with M. Matisse motive and treatment alike are infantile.

It is usually unwise for those who are not themselves extremely young to condemn forthwith work which they do not understand, since the history of the fine arts for the last two hundred years is one long record of the misunderstanding of youthful talent by established authority. Hogarth, Reynolds, Turner, Constable, the Pre-raphaelites and Whistler were each in turn attacked by their seniors, but in one or two cases at least there was just a modicum of truth in what the seniors had to say. Hogarth is undeniably unequal in his work; Turner and Constable are neither of them faultless; the first works exhibited by the Pre-raphaelites are still open to the charge of mannerism or inexperience; Whistler's art is not greatest when it is most slight. Thus if the balance of available evidence is in favour of youth, there is a little to be said on the other side.

But in the case of this modern French work, are we really dealing with youth at all? Have we not rather to deal with the extreme old age of Impressionism, young though the painters may be? Now if history proves that revolting youth is generally right and conservative old age is generally wrong, it proves with equal certainty that the best work done by any movement is done by its pioneers. In the hands of their immediate followers the revolt loses its freshness: in the hands of the next generation it sinks into callous imitation or empty caprice.

If we could for a moment imagine ourselves in the twenty-first century, should we not in looking back at the Impressionist movement regard it as something analogous to the naturalistic movement in fifteenth-century Florence? Impressionism has done a similar service to art by proving that a far wider range of tone and colour and luminosity was possible in oil painting than had been previously admitted except by Turner; and the pioneer Impressionists have thus a scientific value as well as an artistic one, although in comparison with more complex manifestations



MISS WAKER, BY SIR JOSHUA REYNOLDS, IN
THE COLLECTION OF MR. GODFREY HENSLAW



MR. WAKER-HENSLAW, BY SIR JOSHUA REYNOLDS
IN THE COLLECTION OF MR. GODFREY HENSLAW



THE FISHERMAN, BY COROT, IN THE
DUBLIN GALLERY OF MODERN ART



WOMAN RESTING, BY COROT, IN THE
DUBLIN GALLERY OF MODERN ART

The Last Phase of Impressionism

of human genius they may appear just a little barbaric. But if this be the position of the leaders of the movement, their followers and imitators must be placed on a very different level, and if we attempt to judge their future by analogy, it is with the now forgotten Flemish and Italian eclectics that they must be classed. Impressionism in France has run its course, and salvation for the next outburst of original talent must be expected

from some entirely different quarter. Our national art appears to conspicuous advantage at the New Gallery, chiefly because, whether consciously or not, it has recognized this vital fact, and thereby has avoided the senile puerilities to which we have referred. France may still dominate the world of sculpture, but the immediate future of painting seems to be with Great Britain or, in her default, with Germany.

❧ THE DUBLIN GALLERY OF MODERN ART ❧

BEFORE considering the important collection of modern pictures which was opened to the public last month in Dublin, it will be interesting to recall the steps which led to the foundation of this unique gallery. It was three years ago, at a winter exhibition organized by Mr. Hugh Lane at the Royal Hibernian Academy, that the project for the establishment of a gallery of modern art in Dublin first took definite shape. That exhibition consisted mainly of a selection of pictures from the collection of Mr. Staats-Forbes, lent by his executors, and a number of works by contemporary painters, British and foreign. The latter were promised as a free gift in the event of a modern gallery being established in Dublin; the former were offered at a low price to form the nucleus of the collection. A committee was formed for the purchase of the Staats-Forbes pictures, subscriptions poured in, and the Modern Gallery seemed almost within reach. Then came delays and disappointments. For a time the scheme seemed in danger of being indefinitely postponed, if not finally abandoned. It was then that the Municipal Council of Dublin, which had shown a friendly interest in the scheme from the outset, took the practical step of voting a small annual grant for the upkeep of a gallery of modern art in the city.

Pending the erection of a suitable building, for which plans have already been prepared by the city architect, a temporary home has been found for the collection in one of the fine Georgian houses which adorn the streets of Dublin. Here the pictures have been hung under the superintendence of the hon. director, Mr. Hugh Lane, himself the largest donor to the new gallery.

The collection, viewed as a whole, is remarkable for its variety. There are works by the Barbizon painters and the men who followed in their footsteps; there is a series of pictures by the French Impressionists; there are works by the best of the English Academicians, by men of the New English Art Club, and the Glasgow school; and there is a delightful group of small pictures by Constable, from whom so many modern landscape painters

derive their inspiration. Nowhere in the British Isles is there a collection of modern pictures at once so varied and so fine. In London there is as yet no fund for the purchase of foreign works of modern art; and the Tate Gallery, which ought to be representative of the best in English art, is overcrowded with 'popular' pictures.

The Dublin Gallery, untrammelled by any hampering conditions, has aimed at the highest from the start. While the native painter is not ignored, the aim has been to bring Ireland into touch at the outset with the schools of the continent and with the best work of those schools. From the point of view of the Irish student of art, this is of extreme importance. Loan exhibitions rarely come to Dublin, and the Irish painter in the past has suffered from the limitations imposed upon him by his surroundings. The new gallery will act as a stimulus to his imagination and a touchstone to his genius, while at the same time it will place Dublin among the few cities which have shown an intelligent appreciation of modern and contemporary art.

Two rooms on the ground floor are devoted to the works of the British and Irish schools. In one of these rooms two large pictures by Watts find a place: one the portrait of Mrs. Huth, whom Whistler also painted, a delightful early work which Mr. Lane has been fortunate in securing for the collection. This picture, which is thoroughly English in feeling, and not unlike an early Millais in treatment, was painted while Watts was influenced by the ideals of the Pre-Raphaelite brotherhood. He has placed his subject in a landscape in the traditional style of the eighteenth-century portrait. Her pug runs beside her, her left hand rests on a rhododendron bush, while behind her are the sloping uplands of an English park. The lavender silk gown, with its stiff and gleaming folds, is painted with an imaginative emphasis, a perception of the beauty of its texture and colour, which show how Watts, even at this period, had the appreciation of the value of grey which all the great colourists reveal. The other Watts is the large subject picture, *Faith, Hope, and Charity*, which was promised to the gallery before the painter's death and given by

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Mrs. Watts in fulfilment of his wishes. The *motif* is thus stated in the painter's words: 'Becoming conscious of the beneficence and loveliness of nature, Faith washes her blood-stained foot in the stream of Truth, and loosens her sword.' In this composition Watts has not allowed the allegory, as in some of his works of this *genre*, to obscure the pictorial intention. The group of figures is finely conceived, the colour rich and joyous, the tone of green in the robe worn by Hope being particularly fresh and charming.

Another large picture in this room calls for special comment. This is the fine decorative panel *Azaleas*, by Albert Moore, which was described as 'a strange, wild performance' by the critics of the day when it was exhibited at Burlington House in 1868. Its 'eccentricity' in the eyes of these critics seems to lie in the fact that it is painted in pale tones, without black shadows. The keynote of the colour scheme is a pale primrose, the modulations are light and exquisite. Looking at this picture, one understands Whistler's admiration for Albert Moore's early work. Its diaphanous colour and feeling for decorative effect would appeal to the painter of the nocturnes.

There are two Whistlers in the collection: one a portrait of Mr. Walter Sickert; the other a portrait of Whistler himself in an interior with figures, entitled *The Artist's Studio*. There are three figures in the group: a lady in white, seated on a sofa; a standing figure of a girl in a pale pink gown, holding a Japanese fan in her hand; and the white-clad figure of the painter himself with his back turned to the others. The work is very quiet in tone, the accent falling entirely on the slight and elegant figure of Whistler, which is drawn with an enchanting dexterity.

It is interesting to find here a good example of the little-known painter, Charles Edward Holloway, who died in 1897, whose work has much in common with that of Whistler. This is a view of the Thames at Tilbury, a monochromatic harmony beautifully spaced, and painted with a light and sensitive brush. In sharp contrast is the breezy realism of Henry Moore's sea piece, which hangs on the adjoining wall, a study of tumbling waves and stormy sky. Mr. Charles Shannon's tondo, *The Bunch of Grapes*, one of two pictures by him in the gallery, is a work of distinction and a characteristic expression of the painter's refined and scholarly temperament. His namesake, Mr. J. J. Shannon, is represented by *Embroidery*, an unusually attractive example of his skilful art.

It is not surprising to find that the collection is strong in landscape, for it is in landscape painting more than in any other form of pictorial art that the modern spirit, breaking with the traditions of the past, has sought a more intimate and personal form of expression. In the English section there are the Constables already mentioned; a fine

William Stott; three works by the late James Charles, one, *The Orchard*, being particularly noteworthy for its lightness and spontaneity, its precise appreciation of subtle tones; and three works by Mr. Wilson Steer. In one of these latter, a small landscape with a swirling sky, three girls on a breezy hillside are playing with a dog. There is the impression of movement, of brilliant penetrating sunlight, of youth and the joy of youth in mere existence, in this little picture, which causes it to linger in one's memory. Under it hangs a widely-spaced landscape by the same painter, a marsh from which the hills rise in dim waves, bathed in the pale glow of a summer sunset. The one picture is full of life—life vibrant and triumphant; the other, 'quiet as a nun breathless with adoration,' is as still as the scene which inspired Wordsworth's immortal sonnet.

One would like to dwell on the other pictures in this room, especially on the Ricketts, the Clausen, the Simeon Solomon, the Mrs. Swynnerton and the two delightful Condors, but the other rooms claim our attention. Before, however, passing on to the French pictures, we must glance at the works by Irish artists, which are hung together in the adjoining room.

Here we find a notable Mark Fisher, his *Boys Bathing*, which was awarded the gold medal at the St. Louis Exhibition. The lush meadows, the rippling water, the fresh young bodies of the bathers, the transparent veils of air through which an impalpable world of light and colour is revealed—all these are rendered with a felicitous realism which charms us as we gaze. Mr. Nathaniel Hone, the one fine landscape painter whom modern Ireland has produced, succeeds in conveying a sense of the mystery, the elusiveness, the intense loneliness that seem to brood over the deserted Irish sea-coasts which he loves to paint. His *Sunset at Malahide* is an impressive picture; as we look at it we seem to come into contact with an elemental world. Mention should also be made of Mr. George Russell ('A. E.'), a painter of high imaginative gift; of Mr. Dermot O'Brien, whose work is characterized by truth and simplicity; of Mr. Vincent Duffy's tossing torrent; Mr. John Lavery; Mr. J. B. Yeats, whose *Bird Market* is a delightful picture; and of Miss Celia Harrison, the portrait painter, whose work is marked by a grave sobriety of line. Two characteristic pieces by Walter Osborne and a large and broadly painted landscape by Frank O'Meara are interesting examples of the work of two Irish artists now deceased. The series of portraits of distinguished Irishmen and Irishwomen, which will later be ceded to the National Portrait Gallery, includes *Dr. Mahaffy*, by William Orpen; *Mr. T. W. Russell*, by the same; *Professor Dowden*, by J. B. Yeats; *Miss Jane Barlow*, by Miss Sara Purser; *Mr. George Russell*, by Count Dunin Markievicz;



MRS. LOUIS HUTH, BY G. F. WATTS. IN
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Lady Gregory, by Mancini; and many others. These are hung along the staircase, while in the wide hall may be seen a loan collection of the work of earlier painters of Irish birth, lent by the English National Gallery and the Royal Hibernian Academy.

We come now to what, for most people, will be the most interesting part of the collection: the pictures of the French and other continental schools, which occupy the two best rooms in the house. It is this collection which gives the gallery its prestige, and places it in a position of high importance amongst the art museums of Europe. The Corots alone—there are thirteen of them, eleven oil paintings and two drawings—would suffice to make the reputation of most public collections.

If we accept the little landscape, the authenticity of which has been so much disputed, we have here probably the earliest known work by Corot; but its cold and literal handling hardly foreshadows the evocative genius of the man who has been described as the Theocritus of modern landscape, and who described himself as 'une alouette qui pousse de petites chansons dans mes nuages gris.' Leaving this early work on one side, every picture in this superb group is a delight. *The Avignon*, the *Landscape with a Woman and Cow*, the *Fisherman*, *On the Terrace Steps*, the *Brook through the Wood*, the *Landscape with a Group of Three Figures*—said to have been painted on his death-bed—*The Punt*, the *Woman Resting*, the *Marseilles Harbour*, are all well-known works, and to describe them in detail is unnecessary. *The Woman Resting*, which is being presented to the collection by the Irishwomen's Picture League, is especially interesting, as figure subjects by Corot are rarely found in public galleries. It is painted in subtle tones of greyish green, and the figure is beautifully drawn. The more austere Courbet is represented here by three pictures—a winter landscape and two forest scenes. The first-named is a large canvas representing a vast stretch of country upon which a heavy snowstorm has descended, obliterating the landmarks. In the middle distance is an overturned carriage with plunging horses and a frantic postilion, who tries in vain to find the road. Here the 'incident' takes its proper place; it is not the chief fact in the picture, but merely gives point to the feeling of desolation, of the ruthlessness of the storm. The two other landscapes by Courbet show him in a different mood. One, all joy and sunshine, is full of glowing colour; the other, a cool forest glade, shows his power of painting the dim recesses of woods and pools through which the sun never penetrates. Perhaps, of all the landscapes in the collection, this fine Courbet is the one which the gallery could least afford to lose. Monticelli is represented by three works, two of which, *The Banquet* and *The Forest*,

are especially characteristic of his very personal and suggestive art. One feels that music, and not words, would most fitly convey the impression which the beauty of his quivering harmonies produces in the spectator. His women, seated on the grass under trees through which the light falls with a flickering radiance, are as unlike those of Watteau as a song by Richard Strauss is unlike one by Mozart.

In this hurried glance at the earlier French landscapists one must not forget the beautiful Harpignies which hangs beside the Corots, nor the poetic moonlight scene by Rousseau, in which some children are bathing in a lake overhung with great branches of trees. The Troyon, more prosaic, is interesting as a good example of its period; *The Shower*, by Anton Mauve, is remarkable for its dexterous and brilliant brushwork. In the same room with these pictures is hung a large unfinished decoration by Puvis, *The Beheading of St. John the Baptist*, a study for his finished work. This is probably the only example of Puvis's decorative work on a large scale outside France, with the exception of the frescoes for the Boston Library. A superb example of his smaller work is *The Toilet*, a semi-nude figure of a woman, rich and vigorous in conception and magnificently handled. The four Fantins in the collection include, besides two flower pieces, an interesting portrait of himself—a suggestive work painted with great delicacy—and an enchanting little *Venus and Cupid*. Stevens's masterpiece, *The Present*, a seated figure of a woman in a primrose-coloured gown, looking at an Oriental grotesque; a still life by Bonvin; a male portrait by Gérôme; a glowing little canvas by Diaz, *The Offspring of Love*; and Daumier's *Don Quixote*, a phantasy in tones of golden brown and grey, are all works of much value and interest. The adjoining room is devoted exclusively to the French Impressionists and the painters, like Mancini, who are their inheritors. In the centre of one wall hangs a fine Renoir, Mr. Lane's latest acquisition, a crowd of Parisian *bourgeoisie* on the boulevard in a summer shower. *Les Parapluies* is a wonderful piece of realistic painting. The figures have the somewhat dwarfed appearance so characteristic of Renoir, and there is something in their narrowed eyes and in the subtle pattern made by the rows of figures converging into a background of umbrella tops which suggests Japanese influence. The Renoir is flanked on one side by two fine Monets—*Waterloo Bridge*, one of his London series, with its marvellously suggested atmosphere, a slow movement in a key of cloudy blue; and the beautiful snow scene which was singled out after the exhibition of his works in London two or three years ago as a desirable acquisition for an English public collection. On the other side is Manet's historic picture, *A Concert in the Tuileries Garden*, which, with his portrait of *Mademoiselle*

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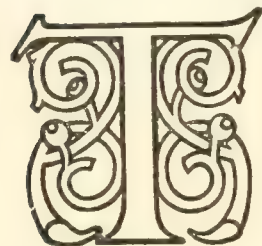
Eva Gonzalès, on the opposite wall, seems to sum up all that is greatest and most characteristic in his art. These world-famous Manets are so well known that it is unnecessary to say much about them here. The portrait, harmonious and triumphant, dominates the room.

The other French pictures in this room include a study of a peasant girl by Degas, the face in shadow against a window; a still life by Vuillard; a fine landscape by Pissarro; and an interesting example of M. le Sidaner's art. Here also are hung eight pictures by Mancini, a more representative collection of his work than even the Mesdag museum can boast of. His portrait of the marquis del Grillo, which was exhibited at the International Exhibition in London a few years ago and won the gold medal in the Italian section of the St. Louis Exhibition, is here, along with the portrait of Mr. Hugh Lane recently seen at the Society of Portrait Painters. Here, too, is the beautiful por-

trait of his father, in profile, as *The Figure Maker*¹ presented to the gallery by Mr. Sargent. *La Douane*, an early work, is interesting as showing the point from which he started; in handling it is a little like a Stevens. His portrait of *A Lady in a White Dress* (Mrs. Hickman-Shine), one of his recent works, is exhibited here for the first time. One would like to dwell on the fine group of Rodins, which includes his early work, *L'Homme au nez cassé*, the *Frère et Sœur*, the life-size bronze figure, *L'Age d'Airain*, a replica of that in the Louvre; and on the beautiful collection of drawings and water colours, which includes examples of the work of Puvis, Simeon Solomon, J. Cossaar, F. Mura, Diaz, Helleu, Muhrman, Mr. Bellingham Smith, Mr. Augustus John, Mr. Strang and Mr. Rothenstein, but it would be impossible to do justice to these in a single article.

Enough has been said to give a general idea of the wonderful interest of the collection as a whole.

NOTES ON PICTURES IN THE ROYAL COLLECTIONS¹ XI—THE *GREAT PIECE*, BY SIR ANTHONY VAN DYCK, II BY LIONEL CUST, M.V.O., F.S.A.



HERE are repetitions of this picture which call for consideration. Before considering these it is necessary to take into account the habits which prevailed in the studio of Van Dyck and the circumstances which came into being after his death.

It is well known to all students of art history that Van Dyck, like his great master, Rubens, and like many other painters, especially those who were dependent upon the favours of a court, was compelled to keep a staff of pupils and assistants at work in his studio to assist him in his numerous commissions, and to supply that share of the work which the painter himself had not the time or inclination to carry out in person, such as replicas or copies, or the first laying-in of a portrait. The hand of such an assistant can be seen in many a portrait of the English period, and sometimes the hand of the master seems entirely absent.

Some of these assistants and copyists are known. From his own country there came David Beck, who returned after his master's death and became court painter in Sweden. Thomas Willeborts, Theodor Boyermans and Peeter Thys (or Tyssen) of Antwerp all lent a hand to the execution and multiplication of Van Dyck's portraits. Jan van

Reyn of Dunkirk seems to have been one of Van Dyck's most trusted assistants and to have executed many copies under Van Dyck's own superintendence. From Antwerp also came at the master's bidding Remigius Van Leemput, of whom more will be heard hereafter. The assistants were not all foreigners. William Dobson owed his prosperity to an accidental meeting with Van Dyck. His hand can be traced in several of the later portraits issued under Van Dyck's name; and after Van Dyck's death Dobson took his master's place in favour at court and with Charles I. Henry Stone, one of the sons of Nicholas Stone the statuary, excelled particularly in copying Italian masters and is credited with a number of copies after Van Dyck. James Gandy was a youthful disciple of Van Dyck, and in later years painted copies of Van Dyck's portraits for Irish patrons. Pieter Lely came over from Holland a few months before Van Dyck's death, and is credited with having worked with Van Dyck, though it is possible that Lely only followed in Van Dyck's wake without actual relations to the great painter other than the compliment of simulation. The same may be said of George Geldorp, a personal friend of Van Dyck, with whom he held close relations in England. Adriaen Hanneman also, who has been credited with being a mere assistant of Van Dyck, was an original painter of considerable merit. He carried on the Van Dyck traditions for a few years with great success, and as he was a neighbour of Van Dyck in his house at Blackfriars,

¹ For Part I see Vol. xii, p. 235 (January, 1908). For previous articles see Vol. v, pp. 7, 349, 517; Vol. vi, pp. 104, 204, 353, 470; Vol. vii, p. 377; Vol. ix, p. 71; Vol. xi, p. 231 (April, July, September, November, December, 1904; February, March, August, 1905; May, 1906; July, 1907).



THE GONDOLIER, BY CHARLES CONDER, IN
THE DUBLIN GALLERY OF MODERN ART



VENUS AND CUPID, BY LUCIEN-LAFOUR
IN THE DUBLIN GALLERY OF MODERN ART



WATERLOO BRIDGE, BY CLAUDE MONET
IN THE DUBLIN GALLERY OF MODERN ART



A SUMMER'S DAY. BY J. F. WILSON STEER.
IN THE DUBLIN GALLERY OF MODERN ART.



BOYS BATHING. BY MARC FISHER. IN
THE DUBLIN GALLERY OF MODERN ART.

Notes on Pictures in the Royal Collections

it is not unlikely that he worked as an assistant in Van Dyck's studio, and may have had a hand in completing his pictures after his death. Jan Baptist Gaspars also attempted to carry on the torch which he had received as a follower of Van Dyck. Jan Van Belcamp was installed as a copyist in high favour with Charles I, and was entrusted by the king with various commissions for copying the portraits by Van Dyck. Weesop, another Flemish painter, was employed in copying Van Dyck's portraits with great skill, and continued to do so until the execution of the king, when it is stated that he left England in disgust.

It will be seen that even before Van Dyck's death, the manufacture of *replicas* or copies of his portraits was in full progress under the painter's own supervision. From the date of Van Dyck's arrival in England in April, 1632, to that of his premature death in 1641 the painter was frequently absent from England, and his stay in this country, taken altogether, amounted only to about six and a half years. It is clear that the mass of pictures attributed to Van Dyck in this country cannot be from his hand, and in many cases the pictures tell their own story as the work of skilled but mechanical copyists, though they are allowed to bear the master's name.

After Van Dyck's unexpected death in December, 1641, his affairs fell into great confusion. His young widow and infant child seem to have been helpless, and the king was not in a position to help them. In 1645 Patrick Ruthven, as representing Lady Van Dyck, then deceased, petitioned for help, alleging that Van Dyck's pictures and works of art had been removed and smuggled over to the Netherlands by one Richard Andrew, and asked for an injunction to prevent the remainder from following the same fate. The petition does not appear to have been successful, as it was presented again two years later.

It has been stated that some of Van Dyck's assistants returned to the Netherlands after their master's death. Others remained, such as Van Leemput, Van Belcamp, Weesop, and Henry Stone. During the Civil War and the Commonwealth the fine arts were sadly neglected, and it may be surmised that the opportunities for misusing their talents in copying were not neglected. Geldorp alone is reputed to have had his house full of copies after Van Dyck. At the Restoration the demand for royalist portraits was great, and no doubt the supply was equal to the demand.

Among the numerous copies, or repetitions, of the *Great Piece* of Van Dyck the most important is that now hanging in the governor's apartments at the Royal Hospital in Chelsea. The history of this painting has been investigated with great care and industry by Mr. Charles E. Dyas, a pensioner in the hospital, with a view of proving that the painting in Chelsea Hospital is the original paint-

ing by Van Dyck, and that at Windsor Castle only a copy.

The history of this painting dates back to an early period in the history of Chelsea Hospital. Among the Pipe Office Rolls (No. 1771) in the Record Office, among the accounts of Lord Ranelagh, paymaster and treasurer of Chelsea Hospital, 1699-1702, is an entry: 'Item. Ireton for y^e picture of King Charles 1st and his children sett up in y^e Council Chambers and a frame for the same xlviii. v^s. 0^d.' This Ireton, from whom the painting was purchased, was Henry Ireton, son of Henry Ireton, the well-known Parliamentary General, who died in 1651, and his wife Bridget, daughter of Cromwell, who married secondly Charles Fleetwood, another Parliamentary General, and died in 1662. Henry Ireton was born shortly before his father's death, and being a child at the time of the Restoration and of his mother's death, was educated abroad, and attached himself to William, Prince of Orange, whom he accompanied to England. In June, 1691, he was appointed Equerry and Master of the Horse to William III, and there is nothing to surprise in finding that he was engaged, like his royal master, in providing pictures for the adornment of Chelsea Hospital. The arrangements for this purpose were under the direction, in addition to Lord Ranelagh, of Sir Christopher Wren, the architect; his assistant, Hawksmoor, as clerk of the works; and Robert Streater, as serjeant-painter to the king. The inscription on the frame at the present day—

'King Charles and his Family
by Van Dyck
painted in 1632,'

is stated to have been placed there under Streater's supervision. In the absence of further positive information, the history of this painting is easy to construct. It has been already stated that, in accordance with a command from Charles I, a copy of the *Great Piece*, by Van Dyck, had been made in 1643 by his assistant, Remigius Van Leemput, presumably in accordance with a promise made to Philip, earl of Pembroke, through whose agency Van Leemput received payment of £50 from public money in 1647. It has also been shown that the original painting by Van Dyck, and apparently the copy by Van Leemput also, were sold or allotted to Emanuel De Critz, and that the original painting was recovered by Colonel Hawley for Charles II at the Restoration. De Critz, who was the third or fourth of his family in succession to hold the office of serjeant-painter to the king, was not reappointed to the office at the Restoration. The office was conferred by Charles II on Robert Streater, whose brother, Thomas Streater, married the daughter of the aforesaid Remigius Van Leemput, and who held the office until 1680, when he was succeeded by his nephew, Robert Streater the younger, who

Notes on Pictures in the Royal Collections

continued as serjeant-painter till 1712, and as such was employed by William III at Kensington Palace and Chelsea Hospital. Remigius Van Leemput died in 1677, and it may be surmised that such of his paintings as were not sold by public outcry, as was then the practice, passed into the possession of his son-in-law, Thomas Streater, and from him to Robert Streater the younger. Among these would have been, in all probability, the copy of the *Great Piece* by Van Dyck, without a frame, which would be readily available for sale to or through Henry Ireton for Chelsea Hospital at a price lower than that originally paid to Van Leemput for executing the copy.

It has been asserted by Mr. Dyas that the *Great Piece* by Van Dyck was removed during the Commonwealth from Whitehall to Wallingford House, close by, which was allotted as a residence to General Charles Fleetwood, who had married the widow of Henry Ireton, and that, when Fleetwood was ordered to remove his furniture and effects at the Restoration, this large painting was removed with others to the house of his friend, Sir John Pettus, where it remained concealed, and escaped the notice of the king's emissaries, who raided the house of Sir John Pettus in a search for the late king's property. The presumption follows that the painting passed from General Fleetwood to his step-son, Henry Ireton, who sold it to Chelsea Hospital, whereas it was only the copy by Van Leemput which was recovered by Colonel Hawley and hung in Whitehall, a fraud undetected by the king, whose own portrait appeared in the group, or by any member of the court. To credit this story would be to convict every person connected with the court, including Streater, the king's serjeant-painter, and Thomas and William Chiffinch, the keepers of the royal collection, either of ignorance and incapacity to identify a picture only some twenty-five years old in the lifetime of the painter's friends and assistants, or of deliberate connivance at a fraud to be repeated a few years later with the full knowledge of William III and of Sir Christopher Wren.

The painting, however, can tell its own story. In January, 1902, it was carefully examined by Messrs. Haines, as it was in need of cleaning and repair. At the request of the present writer Messrs. Haines reported as follows: 'The present size of picture is 9 feet 11 inches by 7 feet. The canvas and painting is of the same size as when painted, on four pieces of canvas sewn together before the painting was commenced. . . . It is very carefully and laboriously painted (not with the brush of an original work) but resembles in our opinion the work of a careful copyist, with the tameness one expects from such. In our opinion it is an old (very old) copy without doubt, and by the hand of old Stone. It does not possess the striking brush-work of Vandyck; this is very noticeable in the folds

of the dresses, which are very methodical.' The opinion of Messrs. Haines agrees with that of the late Sir George Scharf, K.C.B., who, in a letter addressed to the Governor of Chelsea Hospital on April 4, 1871, stated that 'The large picture of Charles I and family is excellent, and was doubtless done in Vandyck's studio under his own inspection.' It will be noticed that the dimensions nearly, but not exactly, correspond with those given by Vander Doort. Taking all the evidence into account, especially the relationship between Remigius Van Leemput and the Streater family, it may be assumed that the painting at Chelsea Hospital is the copy executed by Van Leemput in 1643, and perhaps commenced at an earlier date in the studio of Van Dyck.

II.—The next copy or repetition of the *Great Piece* to be noted is the painting in the collection of the duke of Richmond and Gordon, K.G., at Goodwood House. This painting was formerly in the collection of the Duc d'Orléans, in the Palace Royal at Paris, where it occupied a conspicuous position over a chimney-piece in one of the principal salons; and at the dispersal of the great Orléans collection during the French Revolution it was purchased in 1792 by Mr. Hammersley and became the property of the duke of Richmond. At Paris an engraving of the queen and child was made in 1786 by Sir Robert Strange, and the whole composition engraved by Massard. It has been suggested that this painting was removed to Paris by or for Queen Henrietta Maria. Some colour may seem to be lent to this suggestion by the fact that Henry Browne, Keeper of the Wardrobe and Privy Lodgings at Somerset House, the queen's residence, who seems to have continued to reside there during the Interregnum, when called upon at the Restoration to deliver up the goods belonging to the late king and queen in his possession, stated that 'the rest of the goods mentioned in his contracts he was forced to put off for the buying of both their Majesties pictures done by Sir Anthony Vandyke, and other things of value were sent Her Majesty.' There is nothing in this to indicate that Browne was in possession of the *Great Piece* or family group, which, as has been stated, had been allotted to Emanuel De Critz. The entry seems to refer to separate portraits of the king and queen, or perhaps to the double portrait of the king and queen with the laurel-wreath, now in the possession of the duke of Grafton at Euston.

Another suggestion has been made: that the Goodwood version was given by Charles II to his favourite sister, Henriette, Duchesse d'Orléans; but were this the case, it is not likely that the king would have parted with the original painting from the walls of Whitehall Palace without the knowledge of his family and court. A more probable history may be traced as follows:

Notes on Pictures in the Royal Collections

Among the letters preserved in the family of Sir F. Graham (Hist. MSS. Commn., 7th Report, p. 374), is a letter from the Swedish Envoy in London, Leyenbergh, dated at Windsor, August 13th, 1683, to James Graham, Viscount Preston, British Minister at the court of France. In this Leyenbergh says: 'There is an English gentleman, and his Majesty's of Great Britain's limmer, called Mr. Dixon, who hath made the finest collection of several rare pieces in water-colours of his own drawing, the like never hath been seen in all Europe. Some urgent occasion obliges him to go for France, and therefore resolves to take a dozen or two of them with him to give the Court of France a view of them, for to learn its humour and opinion of such rarities. But whereas it is sufficiently known what a rigour there is used by the farmers of the Customs of France, he most humbly begs your kindness and protection and that by me. . . . He carryeth also with him one great piece of Van Dyke, sold here once for 300£ sterling, worth to be seen by all Princes in the world. He goeth over Diepen, if your Lordship's Secretary would direct a line or two for his direction to Mad. Le Jeune, that he may know your pleasure you will highly oblige him. . . .'

Now unfortunately for the said Mr. John Dixon, who styled himself limner to His Majesty, the little that is known of him shows him to have been a very needy man of indifferent character. There is reason to suppose also that the Swedish Envoy was in financial difficulties during his residence in England. There is a familiar ring about the whole transaction, and its honesty should be treated with the greatest doubt. It may be assumed, however, that the Swedish Envoy's request was granted by Lord Preston, and that Dixon had an opportunity of submitting his wares for the inspection of the French court, and it is not unreasonable to surmise that the 'great piece of Van Dyke' was purchased by the Duc d'Orléans, and passed off as an original.

Here, again, the painting at Goodwood tells its own story. It is a careful and laborious painting, similar to that at Chelsea Hospital. It is apparently painted on one original canvas, the

dimensions being 10 ft. by 7 ft. 8 in., which, it may be noted, slightly exceed those of the painting at Chelsea Hospital and do not correspond with those of the original as given by Vander Doort.¹

III.—A third copy or repetition of the *Great Piece* is in the collection of the duke of Devonshire, K.G., now at Chatsworth. This painting was formerly at Chiswick Villa, among the pictures collected by Richard Boyle, earl of Burlington. Like the two preceding, it is a careful contemporary copy of considerable merit. It was probably purchased abroad by the earl of Burlington, and it should be noted that during the eighteenth century a copy of the *Great Piece* by Pieter Thys, or Tyssen, one of Van Dyck's assistants, was seen at Antwerp.

IV.—Another full-sized version of the *Great Piece*, belonging to Sir Theophilus Biddulph, Bart., was at Delamore House, Ivybridge, Devon. Tradition states that this painting was given to the present owner's ancestor, the first baronet, by Charles II. This, like the preceding, is a careful and laborious painting, probably executed by one of Van Dyck's immediate pupils.

It would be unnecessary to enumerate or dilate upon the numerous later and inferior copies of the *Great Piece*, or portions of it, which are scattered about the mansions of England, with the name of Van Dyck and the necessary traditions attached in each case. They belong to a category quite different from the four paintings described above, and are easy to distinguish. A copy of the group alone was lately in the possession of a London dealer, and was sold to an American collector as a genuine work by Van Dyck. A similar group is in the collection of Viscount Galway at Serlby Hall. Paintings of the king and Prince Charles alone from this group are at Somerley, Newbattle Abbey, Northwick House, and elsewhere. One of the queen and princess alone is at Bothwell Castle. This list by no means exhausts the number of copies, great and small, of the famous *Great Piece* by Van Dyck which are to be met with in private collections.

¹ The opinion here expressed has been strengthened and confirmed by re-examination of the picture on the walls of Burlington House at the current Winter Exhibition.

AN ALPHABET BY HANS WEIDITZ

BY CAMPBELL DODGSON

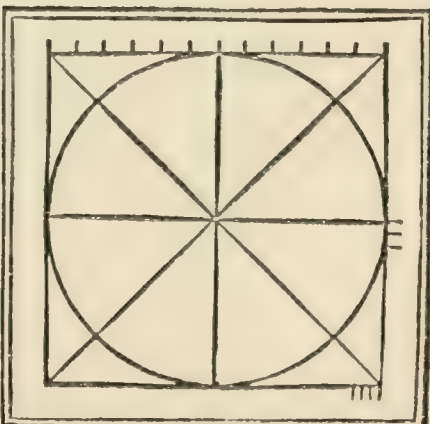


ABOUT the year 1520 there seems to have been in Germany some special stimulus to the taste for ornamental initial letters, and, in consequence, keen competition among the leading printers to secure designs for alphabets from the hand of eminent artists. The cases are rare in which we know these alphabets otherwise than

from their actual use in books, and it is often impossible to put together a complete alphabet; the occasion to use some of the initials that occur more rarely than the rest may never have presented itself. Sometimes a limited number of initials would be designed with express reference to the text of the particular book for which they were required—for instance, a liturgical work—and then the figures accompanying the actual letters would have a direct reference to the passage in the



Jose de Negler Zu Augsburg



An Alphabet by Hans Weiditz

text which they were meant to illustrate as well as to adorn. Such special sets were designed by Wolf Traut for the Passau missal of 1514, by Jörg Breu for the Regensburg missal and breviary of 1515, by Hans Springinklee for the Eichstädt missal of 1517, and by Matthias Gerung for the Augsburg missal of 1555, to name but a few interesting examples. But in the far more frequent cases in which an alphabet was commissioned for general use in books printed at some particular press it may be supposed that the artist would generally design an entire alphabet, and that the wood-engraver or the owner of the press would generally see that some sets of proofs were struck off to show the finished work at its best, before the single block, or pair of blocks, on which the whole alphabet would naturally be cut, was sawn up into little squares containing each a single letter.

Such sets of proofs have been preserved, so far as I remember, only in the case of alphabets designed by Holbein. These were for the most part cut by Lützelburger, who evinced, as I have already had occasion to remark in this magazine,¹ a justifiable pride in his craftsmanship and feats of skill. Sheets of Holbein initials in their original proof state are preserved in several continental collections;² the British Museum possesses only the commonest, though most celebrated, of these, the 'Dance of Death' initials, and the sheet is not intact. In the Mitchell collection, however, is also preserved, on a double sheet, a set of reversed and enlarged copies (*ca.* 37 by 37 mm.) of the same alphabet, which seem not to occur elsewhere as proofs.³

But complete alphabets were also produced at this period for a different purpose: not with the directly practical object of being used in books, but to serve as ornament prints for advertisement of the woodcutter's skill, for the instruction and profit of other craftsmen, or, it may be, even for the delight of the collector. Lützelburger again supplies examples of such pattern alphabets, of which he cut two in 1522, before he had begun to work from the designs of Holbein.⁴ But the most remarkable instance is the beautiful alphabet with children at play, cut at Augsburg in 1521 by Jost de Negker from the design of Hans Weiditz. These initials were never used in books, and it will be seen, on looking at the reproduction, that they were not intended for such use, since the tail of the Q passes the limits of the letter and runs well into the R. The remaining letters, it is true, could

have been used separately, but, as a matter of fact, they were not; the original initials have never been found in a book. Copies of them, not really very deceptive, but difficult, perhaps, to distinguish from the rare originals without the opportunity of a direct comparison, were used at other German printing centres, though not at Augsburg. The best-known set of copies is that used by Eucharius Cervicornus at Cologne; they were drawn on the block by Anton von Worms (Merlo, 538).

The original alphabet itself is extremely rare, and is much more often talked about than seen, even in a reproduction. In the older literature on the German woodcut initials, Weigel gave facsimiles of a few letters (A, F, O, Q) from this alphabet, which he and Börner attributed to Dürer on account of the monogram inserted on the F in a copy of the alphabet, complete with the exception of the letter I, but cut up, which is in the collection of the late King Friedrich August II of Saxony, at Dresden. Dr. F. von Schubert-Soldern, the keeper of that collection, has favoured me with an exact description of the manner in which the monogram must have been produced, but the fact that it is a forgery suffices. Passavant, who mentions the alphabet among the woodcuts wrongly attributed to Dürer (No. 346), described it more fully under the name of Burgkmair (No. 130), with whom Hans Weiditz was at that time invariably confused. The attribution to 'Pseudo-Burgkmair' was definitely made by Dr. W. von Seidlitz in 1891,⁵ and it is No. 39 in the provisional catalogue of the work of Hans Weiditz (1904) by Dr. Röttinger, to whom we are indebted for the discovery of the true name of that fascinating artist, and his rehabilitation, after long neglect, as one of the foremost illustrators of his time. The present attribution is so certain, so universally accepted, that there is no need to justify it here.

The only reproduction of the original alphabet by Weiditz that has hitherto been at all accessible is an accurate, but greatly reduced, facsimile in collotype, being pl. 63 in Vol. i of J. E. Wessely's 'Das Ornament und die Kunstindustrie,' Berlin, 1877. Another reproduction, quoted by Röttinger, is in C. Hrachowina's 'Initialen, Alphabeten und Randleisten,' 2. Aufl., Wien, 1897, Taf. 48; but I have not discovered a copy of this book in London. An accurate reproduction of the entire alphabet by a process more calculated to do justice to its beauty, without diminution of scale, should, therefore, be welcome to students and admirers of fine decoration.⁶

The copy of the alphabet in the Basel Museum, which we have been enabled by the courtesy of the conservator, Professor Ganz, to reproduce,

¹ Vol. x, p. 322 (February, 1907).

² Basel, Berlin, Karlsruhe, Coburg, Dresden. See Woltmann, Nos. 251-255.

³ The letters were evidently printed, in this case, from separate blocks, for they are placed widely apart, and texts from the Vulgate are printed with type in the intervals.

⁴ See the Berlin 'Jahrbuch,' xx, 246-7.

⁵ 'Jahrbuch,' xii, 161.

⁶ Each letter measures 57 by 57 mm., each group of twelve letters (exclusive of the margins preserved both at Basel and Berlin) 281 by 197 mm.

An Alphabet by Hans Weiditz

belongs to a different edition from that at Berlin, published by Wessely. In the latter, the typographic address, 'Gedruckt Zu Augspurg Durch Jost De Necker' is placed at the foot of the right hand half of the alphabet, its centre coming underneath the centre of the letter Z. The same edition is preserved in the university library at Erlangen, but the lower margin has been so cut down that the only trace remaining of the address is the top of the letter J beneath the Y. At Basel the xylographic address, 'Jost de Negker zu Augspurg,' which is found beneath many woodcuts by Hans Burgkmair himself, is placed beneath V, the middle letter of the left-hand sheet. In both cases the alphabet appears to have been printed originally on two sheets, and doubtless from two blocks. These are the only copies of which I have been able to obtain exact particulars. A fourth complete example is said to exist at Bologna;⁷ the incomplete one at Dresden has already been mentioned; another imperfect set, lacking H and I, was in the Cornill d'Orville collection (No. 437 at the sale, 14th-15th May, 1900), but I do not know what became of it.

The reproduction renders comment on the individual letters superfluous. They contain a number of the favourite decorative motives of Hans Weiditz, familiar to those who know his

title-borders for Grimm and Wirsung, and the vignettes and letters from smaller alphabets which are found abundantly in books printed by Heinrich Steiner. The birds and beasts in C, E, K and S recall the charming page-borders in the 'Devotissimae Meditationes,' printed by Grimm and Wirsung in 1520. They may be praised more unreservedly than the *putti* themselves, whose features and limbs are not free from a certain Teutonic uncouthness. If details will not bear the closest scrutiny, the whole composition is in every case delightful.

It will be noticed that the letter Z is dated 1521. The alphabet dates accordingly from the latter part of the brief but brilliant career of Weiditz as an Augsburg illustrator, which lasted only about five years (1518-1522). It is later than his most celebrated work, the illustrations to Petrarch's 'De Remediis utriusque Fortunae,' which he finished in 1520, and belongs, with some other occasional work, to the time when he was preparing, or had begun, his next long series of illustrations for the German translation of Cicero's 'De Officiis.' The construction scheme at the end may remind some readers of Dürer's plans for initial letters at the end of the third book of his treatise on measurement, but this work was not published till 1525. Dürer gives the Q the same long tail, but there is no similarity between his diagrams and that of Weiditz, for Dürer always makes the letter fill the whole square, drawing it in contact with the outer border-line.

⁷ On the authority of Harzen, quoted in Naumann's 'Archiv,' ii, 215. It is there expressly mentioned that the scheme at the end for calculating the dimensions is preserved, but it must be by a mistake that Q is said to be omitted as well as W.

EARLY ENGLISH STONEWARES (DWIGHT, ELSERS, MORLEY)

BY PROFESSOR A. H. CHURCH, F.R.S.



ONE of the chief problems connected with early English ceramics relates to the sporadic appearance of salt-glazing in the last three decades of the seventeenth century, at Fulham, at Burslem and at Nottingham. It is natural to inquire if the manufacture of salt-glazed stoneware at these three places had or had not a common inspiration. Fortunately there exists a hitherto unexplored source of information from which an answer to this inquiry may be drawn. Mr. William Burton directed my attention to the reference made by Mr. C. J. Fèret in his 'Fulham Past and Present' to certain Chancery proceedings initiated by John Dwight of Fulham, the famous potter, in the year 1693. A search was accordingly made at the Public Record Office, with the results which I have endeavoured to epitomize in the present paper.

On 20th June, 1693, John Dwight of Fulham

states in his complaint that he has invented and set up at Fulham 'several new manufactures of earthenwares called White Gorges, marbled porcelaine vessells, statues and figures, and fine stone gorges, and vessells never before made in England or elsewhere and alsoe discovered the mistery of opacous red and dark coloured porcelaine or china.' He then refers to the letters patent obtained by him on 12th June, 1684, granting him the sole use and benefit of his inventions, but he does not mention his earlier patent of 1671. He proceeds to say that he and his agents and servants have for several years past practised his invention at Fulham, and that he had formerly hired and employed one John Chandler of Fulham and other servants and workmen for the making of his wares. These persons, or some of them, having acquired so much knowledge and skill as to enable them in great measure to counterfeit his wares, were enticed away from his service by the defendants. John Dwight then proceeds to name 'John Elers and David Elers

Early English Stonewares

both of Fulham aforesaid (who are foreigners and by trade silversmiths) together with James Morley of Nottingham, and also Aaron Wedgwood, Thomas Wedgwood and Richard Wedgwood of Burslem in the county of Stafford and Matthew Garner,' as having, after instruction by his workmen, made and sold at an 'under price' for several years past great quantities of earthenware in imitation of the wares invented by the complainant but far inferior to them. He complains that his trade in his own productions is damaged by the sale of imitations, and prays that, as he is without remedy by the common law, writs of subpoena may be directed to John Chandler, John Elers, David Elers, Aaron Wedgwood, Thomas Wedgwood, Richard Wedgwood, Matthew Garner and James Morley.

The next documents in the action are the answers of the defendants. The answer of Matthew Garner states that he was bound apprentice about the year 1680 for a term of eight years to one Thomas Harper of Montague Close in Southwark to 'learne the art and mistery of making earthen potts of divers sorts.' Then, about the year 1692, he found out the way of making 'earthen browne canns and muggs,' an invention he still practises. He further asserts that these cans and mugs are made with clay and coloured with such ingredients as have been and are now commonly used in the potter's trade. The records of two other answers by the remaining defendants (other than the Wedgwoods) contain an important statement as to the brothers Elers. In the joint and several answers of John Chandler and David Elers the latter says that some years since he went to Cologne, in Germany, and resided there for a time, learning the art or mystery of the manufacture of earthenwares commonly called Cologne or stonewares. He adds that about three years since—that is, in 1690—he and his brother, John Elers, began to practise this art in England, and made 'severall quantities of earthenwares called browne muggs and red theapotts,' and sold the same for their livelihood. David Elers further states that he and his brother hired John Chandler as a labourer, but did not know him when in the complainant's employ; nor was he or James Morley a partner with them. David Elers goes on to assert that the complainant, John Dwight, never put in practice under his patent of 1684 the manufacture of porcelain or china and Persian ware, but only Cologne or stone wares. He confesses that he and his brother, John Elers, have openly made and sold 'brown muggs which are commonly called Cologne or stone ware and red theapotts,' but no other kind of earthenware whatever. He states, moreover, that their mugs and pots differ in substance and shape from those made by the complainant.

On 21st July, 1693, the plea and demurrer put in

by the defendants were argued in court, and it was ordered that the defendants do answer the plaintiff's bill; three days later it was ordered that they be restrained from counterfeiting or vending any of the wares for which the plaintiff had letters patent, unless they shall show good cause to the contrary. A further order was made on 29th July, and then on 10th August it was ordered that the plaintiff be at liberty to bring his action against the defendants for making and vending the brown mug and two red teapots in imitation of china now produced in court, and do try the same the first sitting in the next term. The said mug and pots are to be kept by the Registrar and produced; the defendants are to admit the making and vending thereof since the grant of the second letters patent (of 1684). And, until the trial, the defendants are restrained from counterfeiting and vending any wares within the second letters patent other than what were comprised in the first letters patent (of 1671).

On 15th December, 1693, an order was made that Aaron Wedgwood, Thomas Wedgwood and Richard Wedgwood be added as defendants to the plaintiff's bill, while on 6th May, 1694, Matthew Garner was also made a defendant. The next decree is an injunction, dated 19th May, 1694, to restrain the three Wedgwoods from making and vending the several wares included in the plaintiff's bill until this court make other order to the contrary. A similar injunction against Matthew Garner was issued on 21st June, 1694, and another on 26th July, 1695, against James Morley, who, a fortnight earlier, had been fined for not appearing to make a better answer, and was again fined at Michaelmas for the same reason. It should here be mentioned that James Morley having on 21st November, 1693, disclaimed the making and vending of red teapots but admitted the selling of brown mugs, the court ordered that he was to accept of a plea and proceed to trial with reference to the latter wares only. On the same day the counsel for the defendant Morley alleged that the other defendants in the action had agreed with the plaintiff.

A new action, John Dwight *v.* Luke Talbott, now appears among the Chancery Decrees and Orders, under the dates of 27th November, 1695, Hilary 1695-6 and 3rd February, 1695-6. As yet, however, no account of the actual trial of any of the actions brought by John Dwight against other potters has been discovered, although on 1st July, 1696, the plaintiff presented a petition to the court showing that the bill of costs of Mr. Mitchell, 'who solicited this suit and several other suits for the plaintiff,' is very extravagant. An order was then made that the said bill of costs be inquired into.

For those of our readers who are not conversant with the facts previously in our possession concerning the brothers Elers and other potters named in these Chancery proceedings, the additional



A KNIGHT OF SANTIAGO, BY PACHECO, IN THE
COLLECTION OF SIR FREDERICK COOK, BART.



GUAYDO, BY VILLAZQUEZ, IN THE COL-
LECTION OF THE DUKE OF WINDINGTON



THE MEETING OF JACOB AND ANNA BY
J. A. H. G. IN THE NATIONAL GALLERY, BUDAPEST

knowledge now made available may be summarized. The brothers Elers were at one time working at Fulham, and engaged the services of John Chandler and other workmen previously employed by John Dwight; they were originally silversmiths, and began working as potters about the year 1690, one of them (David) having learnt the art of making stoneware when residing at Cologne for that purpose. We hear of a potter, Thomas Harper, who in the year 1680, and no doubt earlier, was making pots in Southwark; also of his apprentice, Matthew Garner, who had been working on his own account since 1692. Of Luke Talbott, another potter, and, in all probability, a maker of stonewares like the other defendants, we gather nothing definite from these

legal records. But it is interesting to be able to add the name of James Morley to the list of members of the Morley family of Nottingham, already known to ceramic connoisseurs as makers of the characteristic brown Nottingham stoneware, the manufacture of which must have commenced at an earlier period than that indicated by the first dated examples hitherto recorded. After all, the main interest of the inquiry centres about the discovery of the relation of Dwight to the brothers Elers and to James Morley of Nottingham and the vindication of Dwight's position as a potter. It is, of course, to be regretted that these legal proceedings do not enlighten us as to the actual technical processes in use by the various potters concerned.

PACHECO, THE MASTER OF VELAZQUEZ

BY HERBERT COOK, F.S.A.



F all the Old Masters, none is so modern as Velazquez. None, not even Rembrandt, exercises so powerful an influence over the young painter of to-day, and no museum can compare with the Prado, at Madrid, as a training school for the rising artist.

Every fragment of Velazquez's work is eagerly scanned; every picture is copied and re-copied; every specimen of his art commands huge prices in the auction room, culminating in the £45,000 *Venus*—a picture indeed beyond price. Nor are the makers of books silent, for in England alone have we not had in the last few years admirable studies of Velazquez from the pens of Sir Walter Armstrong¹ and R. A. M. Stevenson,² besides recent translations of Dr. Carl Justi's monumental work,³ and of Señor A. de Beruete's monograph—the last word on the subject?⁴ Three pictures by Velazquez 're-discovered' only last year in our own midst stimulate further research, and as two of these are early examples, dating from his Seville period,⁵ it may not be amiss now to direct further attention to the question of his earlier training. This subject has already been handled by Sir J. C. Robinson in recent numbers of *THE BURLINGTON MAGAZINE*,⁶ but even that authority was not then aware of the existence of a signed work by Pacheco, bearing directly on the question, nor of other material now for the first time to be laid under contribution.

It has been somewhat caustically said that 'the best work of Pacheco was his son-in-law,' i.e., Velazquez, but even if all other examples of his style had perished, the present *Portrait of a*

Knight of Santiago would entitle him to a place not far below the best of his contemporaries. This portrait bears his signature and the date 1626, and Velazquez by then had barely found his feet at the court of Philip. Pacheco's name and fame have suffered eclipse from the overshadowing mastery of his more famous pupil, and although Señor Beruete has somewhat redressed the balance in his recent estimate of the influence which Pacheco undoubtedly exercised over Velazquez, yet an estimate which excludes such direct evidence as is provided by this fresh-found portrait can hardly err on the side of generosity towards the older artist. For this portrait clearly proves, in a way proved by no other existing work of Pacheco, that Velazquez derived the idea of his famous portrait of Quevedo from Pacheco's prototype. Whether the Apsley House picture be the original or only an old copy after Velazquez (as Señor Beruete in thinks), it was painted later than 1626, the year which Pacheco's *Knight of Santiago* was produced.

Justi rightly remarks: 'It would seem that Thoré was right when he thought that Velazquez had to thank Pacheco for the delicacy and accuracy of his drawing.'⁷ We may go even further and say that as Pacheco has anticipated Velazquez in truth of observation and in convincing rendering of character, and that as he already possessed that mastery of tone values which we are accustomed to look upon as peculiarly Velazquez's own, he may fairly be regarded as the direct inspirer and teacher of such qualities in his pupil. Certain it is that this portrait anticipates much that we look for in modern painting, and so becomes a landmark in the history of art.

Just as this remarkable work points forward to Velazquez, so, too, it connects with the art of a preceding generation in the person of El Greco,

¹ 1896. ² 1900. ³ 1889. ⁴ 1907.

⁵ Published by the Arundel Club in their 1907 number.

⁶ See Vol. x, p. 172 (December, 1906); Vol. xi. pp. 39, 318 April and August, 1907).

⁷ p. 65, English translation.

Pacheco, the Master of Velazquez

whose style of portraiture it at once recalls. The half-Italian, half-Spanish master had passed the last forty years of his life—he died in 1614—in Toledo, and Pacheco tells us that he had known El Greco when the latter was an old man. Small wonder that the influence of this strange being shows itself in Pacheco's work, but we miss the passing allusion to his Italian training which El Greco generally conveys.

Of the recent history of Pacheco's *Knight of Santiago*, nothing more is known than that it came eighteen months ago direct from a private house in Seville where doubtless it had hung since the date it was painted. It would not be beyond the powers of some Spanish historian or archivist to identify the person, who as a knight of Santiago must have occupied an honourable position amongst the Sevillians of his day, and whose enormous horn spectacles—like those of Quevedo—would render his identity more easily established.

But there is another side of Pacheco's art which requires attention from students, experts and critics. He was the painter of large religious subjects. Yet out of Spain the galleries of Europe, with one exception, offer no example of this work. Even in Madrid he is only represented by four inferior fragments of an early date. We must go all the way to Budapest to find two of his larger productions, one of which—now photographed for the first time—enables us to form a good idea of his style. This is a life-size rendering of the *Meeting of Joachim and Anna*. The picture bears no signature or date, yet this is a case where tradition is probably correct in recording the name of Pacheco. The wonder is that in process of time the name of Pacheco has not here been changed into that of Velazquez or Zurbaran, both names to conjure with in the art market, and both commanding greater respect from the public. But no, the gallery at Budapest preserves its heritage untouched, and amidst its long array of rarer Spanish painters Pacheco's name is twice found in the catalogue.⁸ Here, no doubt, we find him in a maturer mood, and considering that he lived on till 1654—that is, twenty-eight years after he painted his *Knight of Santiago*—it is not surprising that his style has undergone a change. It reflects the spirit of an eclectic, and betrays acquaintance with the work of

⁸ It is worth noting that the following Spanish masters are represented at Budapest, mostly by signed pictures: Vasquez, Martinez, Pereda, Claudio Coello, Carducho, Escalante, Macip, Ribalta, Nuñez, Orrente, Espinosa, Gonzales, Romero, Menendez, Cerezo, Valdes Leal, Carreno, and Moya; besides the better-known names of Murillo, Zurbaran, Ribera, Cano and Goya.

Alonso Cano, Ribera and Zurbaran, all men of the younger generation. And therein probably lies the main cause of his disappearance from the artistic horizon, for his name has become merged in those better-known ones, and his works to-day pass current under other attributions.

And this matter may not be of purely academic interest to us in England, for our own National Gallery may possibly possess one of his chief productions. The *Adoration of the Shepherds*, long considered an early work of Velazquez, was transferred to Zurbaran but a few years ago—a substitution by no means convincing. May we not have here yet another of those eclectic productions of Pacheco, reflecting both the other painters, and even Ribera as well? The eloquent pages of Justi pleading for its recognition as an early Velazquez and the more summary decision of Beruete that it ought to be classed among the best works of Zurbaran point to the usual compromise of a *tertium quid*, wherein is to be found the highest common factor; a comparison with the Budapest *Meeting of Joachim and Anna* may plausibly confirm the inference that Pacheco is the solution.

To begin with, the types are similar: low-caste, except for the Madonna and Child. (May these be portraits of Pacheco's own daughter, Velazquez's wife, and their child?) Indeed, Anna and the old woman in the National Gallery *Adoration* seem identical models. The introduction into each subject of attendants and servants points to a familiarity with figure painting such as we should expect from a portraitist, and doubtless most of the personages give us types of contemporary Sevillian life. The setting of each scene, with its columns, pedestals, and an open landscape beyond, in which an angel is seen flying downward, is practically identical. The drawing of hands, full of character, and the broad treatment of drapery, point to a common origin, as, too, do the strong contrasts of light and shade. The Child is fully clothed, in accordance with the precepts of Pacheco.

All these points are worth considering in any future discussion about the National Gallery picture. The evidence that it is Pacheco's work may not be conclusive, but in view of the fact that authorities like Justi and Beruete are in flat contradiction—the one claiming it for Velazquez, and the other for Zurbaran—the compromise suggested may have weight. In any case the artistic personality of Pacheco deserves further study, and his undoubted abilities should meet with a fuller recognition than has hitherto been accorded them.



EUROPEANS HUNTING THE WOLF AND THE FOX. BY
RUBENS. LATELY IN THE ASHBURTON COLLECTION

❧ NOTES ON VARIOUS WORKS OF ART ❧

WINCHESTER CATHEDRAL

CONSIDERING the magnitude of the works necessary to save the fabric of Winchester Cathedral, and the inestimable importance of that historic and beautiful structure, it is satisfactory to learn that the Society for the Protection of Ancient Buildings is keeping a watchful eye on the work now in progress. Three delegates from the society visited the cathedral towards the end of November, and the report which, after careful scrutiny of the restoration, they addressed to the committee has been published in the daily press. It appears that, in addition to all that is now in hand, an enormous work remains to be done in underpinning, and that very large sums of money are still required. To some of the charges raised by the delegates of the society against certain details of the restoration now in progress—in particular of the re-facing of old stones with a 'drag' and the unnecessary substitution of new stones for old—more or less satisfactory replies have been given by those responsible for the work; but since, even in these enlightened days, much damage is occasionally done through well-intentioned ignorance, the interest taken in the work by the society above mentioned should provide a valuable safeguard, and should also assure actual and intending subscribers to the fund that their money will be well spent.

TWO PICTURES FROM THE ASHBURTON COLLECTION

THE two pictures now on exhibition at Messrs. Sulley's galleries, which we are enabled to reproduce by the owners' kind permission, rank with the most important of their kind. The Correggio has long been famous, not only from the extreme rarity of that great master's easel pictures, but from the fact that it forms an important link in the chain of connexion between the works of his boyhood and the frescoes in the convent of S. Paolo, and in S. Giovanni Evangelista, where his full power was first revealed to the world. The relation of the picture to the *Madonna of St. Francis* in the Dresden Gallery (painted in 1514) has been a matter of lengthy critical discussion. The scheme of the Ashburton picture seems to mark an advance on the more formal composition of that altar-piece, yet it is clearly not much later. Morelli and Dr. Ricci hold it to be earlier, but Dr. Gronau has recently shown that it must come immediately after that work, and just before the *Rest on the Flight into Egypt* in the Uffizi, and the *Zingarella* at Naples. The year 1515 is thus at least an approximately correct date.

The *Four Saints* is still immature in its conception of form, in range of colour and in pictorial experience. The poses and arrangement of the figures are still marked by the static tradition from which Correggio was to break away a few years later: the expression of the heads, notably that of

St. Leonard, indicates a transition between the convention of Costa and the obvious illustrative facility which makes the *St. Placidus* and *St. Flavia* in the Parma Gallery so little to our taste. St. Martha's dragon, again, is treated as only a youthful painter could treat it. In the colour, however, we have distinct evidence of Correggio's future greatness. Although the positive hues of the dresses are more varied than is usually the case in the painter's later works, they tell against the background just as they should, and the background itself is one of those miracles of silver green and brown which Correggio delighted to perform. In later works, such as *The Education of Cupid* in the National Gallery, we find just the same quality, but the colour scheme as a whole is more simple, and in some ways more subtle, too. The few pictures by Correggio which precede the Ashburton example in date have beauties of their own—notably Mr. R. H. Benson's *Christ Taking Leave of his Mother*—but their beauties are borrowed beauties. This group of four saints is the first work in which Correggio as a painter of easel pictures is dependent almost wholly upon his own genius.

The great work by Rubens which hangs on the opposite wall of Messrs. Sulley's gallery is in its way no less important. In 1616 Rubens painted a *Wolf Hunt* on the colossal scale of 18 feet by 12, which was sold to the duke of Aerschot and has since disappeared. The smaller version now on view dates from the following year, and, after passing through the hands of General Legranes, commander of Spinola's artillery, and Count Altimera, was carried off by Joseph Buonaparte to Paris. It was restored to Spain after the battle of Waterloo, and afterwards passed into the Ashburton collection. As with several other equestrian groups by Rubens, the idea is derived from Leonardo's famous cartoon, and the picture, with the exception of one or two passages, such as the landscape (said to be by Jan Wildens), is entirely painted by the master's own hand. The painting of the wolves and foxes is a brilliant *tour-de-force*. In no picture does Rubens exhibit his consummate knowledge of his materials, his sense of colour and texture and his certainty of hand and eye to more conspicuous advantage. The head of the attendant in the centre of the composition, who is blowing a horn, is another wonderful passage of robust accomplishment, analogous to certain portions of the *Silenus* in our National Gallery. The figures of the artist and his first wife, who appear riding on the spectators' right, are somewhat colder in tone and heavier in touch, but the grey horse is magnificently handled, with the freedom and science which afterwards found such a sumptuous echo in the work of Rubens's greatest pupil. A smaller version of the subject is in the collection of Lord Methuen at Corsham Court, but few real parallels to this piece exist outside one or two famous continental

Notes on Various Works of Art

galleries such as that at Munich, and it is presumably to some such great public gallery that the work will eventually pass.

A PORTRAIT OF ELEONORA OF SPAIN, ATTRIBUTED TO JEAN CLOUET

THIS delicate portrait of Eleonora of Spain, sister of the Emperor Charles V and second wife of François I, is entered in the catalogue of pictures at Tullymore Park as a portrait of the Duchesse de Valentinois by Clouet, and was until quite recently looked upon as a likeness of Diane de Poitiers. The inscription does not assign it to the elder or the younger 'Janet,' but those who attribute it to either ascribe it to the father, Jean, who held the position of barber and artist at the French court, and, says Waagen, depicted nearly all his women ugly and his men handsome. Although the flesh tints are pale and shadowless, the colouring is otherwise rich, and gives the brilliant, gem-like appearance of old stained glass.¹ Lord Roden's picture is painted on wood and measures ten inches by seven and three-quarters. The background is a dark olive green, shaded lighter towards the centre. The queen's eyes are brown, her hair auburn, and her lips are peculiarly full. Her bodice is of ruby velvet with broad slashed satin sleeves of a somewhat lighter shade, showing an undersleeve of cream-coloured muslin. Part of a brown fur cloak rests on her left arm, and she wears a black velvet jewelled hat over a jewelled cap. She holds a ruby ring in her right hand, perhaps significant of her approaching or recent marriage.

Looking at the portrait with the idea that it represented Diane de Poitiers, *la grande Sénéchalle de Normandie*, created Duchesse de Valentinois in 1548, I fancied that the splendid jewels worn by the sitter might well be those of great price presented to Diane by Henri II and claimed by Catherine de Medicis after the king's death. On the back of its frame, moreover, is written in very distinct ink, 'The Duchesse de Valentinois,' and in much paler ink, 'Diane de —' and 'At the age of 47.' That Lord Roden's picture gave the idea of a woman of less than forty-seven was no argument against its being a likeness of Diane, who, if we are to believe

¹ In 1813 the picture was left to the then earl of Roden by the last countess of Clanbrassil, Grace, the eldest daughter of Thomas first Lord Foley. From the fact of her leaving it to him instead of to her own family, I am inclined to think that it was Hamilton property. If so, the probabilities are that the Hamiltons also inherited it in the female line, as some of their most interesting pictures belonged to the Careys, the descendants of Mary Bulleyn, wife of William Carey of Cockington and sister of Anne Bulleyn; and if we may allow our imagination to run so far, it may even be that it was brought to England by one of the Carey family in the reign of Henry VIII, who endeavoured to encourage French art and entice French artists to the English court. Be this as it may, we know that King Henry did possess a portrait of this same lady, which was also painted by Clouet, as it is mentioned in his catalogue compiled in 1542, but it cannot be identified with the one in question, since Queen Eleonora is there described as holding an orange.

historians, never grew old in looks; but when I came to compare this picture with Diane's statue by Jean Goujon and Jean Clouet's crayon sketch, the dissimilarity between it and her accepted portraits was convincing. Mr. Claude Phillips, to whom I showed a photograph of it, after expressing the opinion that it was 'a picture of the utmost importance,' pointed out that the lady's lips showed her to be unmistakably a Hapsburg, and said he believed it to be a likeness of Eleonora of Spain, and perhaps a smaller example of one at Hampton Court attributed to the school of Jean Clouet. A comparison of photographs of the two proved the lady in both to be the same. The ornaments are identical, as the reproductions will show, with the exception that the portrait at Hampton Court lacks the hat, the ruby ring held in the hand, the pearl drop on the forehead, and the long row of pearls and fine gold chain and drop at the throat; and Lord Roden's picture the jewelled beading round the opening of the bodice and the several rings on the fingers. The style of dress, too, is identical though the materials are different, and, as I have since seen, the colouring also. In the Hampton Court picture the queen's gown is of old gold brocade with dark ruby-coloured sleeves finely striped with silver, and the fur white. This picture, too, passed as a portrait of Diane de Poitiers till Horace Walpole pointed out the error, proved by a letter in the queen's hand directed '*A la pñantisima y muy poderosa sinora la Reyna muy sinora*'—in allusion to the emperor's manner of addressing her. Mr. Law thinks these words have been restored or tampered with. On the Chantilly portrait of Eleonora, which is almost a replica of the one at Hampton Court, the inscription runs 'Christianissima . . . Reyna.' Monsieur Macon, writing from the Musée Condé, attributes this picture not to a Clouet, but to a Spanish artist or a Flemish master living in Spain. He thinks that both it and Lord Roden's were probably painted in Spain just before Queen Eleonora's marriage. The Duc d'Aumale purchased the Chantilly portrait from Mr. Bernal's collection in 1855. It is curious to note that in it the bodice of the queen's dress is the same as that in the picture at Tullymore, but that the sleeves correspond to those in the Hampton Court portrait, and that she has a hat like that in the former and is without it in the latter. The picture is, in fact, a composition of these two.

A propos of the queen's lips, Brantôme relates a curious story. He tells us that she went to Dijon and insisted upon having the coffins of her ancestors opened that she might see their features, and 'Elle y en vit aucuns si bien conservés et entiers, qu'elle y reconnut plusieurs formes, et entre autres la bouche de leur visage. Sur quoi elle s'écria soudain: "Ah! je pensais que nous tinsions nos bouches de ceux d'Autriche, mais, à ce que je vois,



SS. PETER, MARTHA, MARY MAGDALEN, AND LEONARD
BY CORREGGIO, LATELY IN THE ASHBURTON COLLECTION



ELEANORA OF SPAIN, ATTRIBUTED TO JEAN CLOUET
IN THE COLLECTION OF THE EARL OF RODEN



ELEANORA OF SPAIN, ATTRIBUTED TO JEAN CLOUET
IN THE HAMILTON GALLERY



THE ELEVATION OF THE CROSS, BY VAN DYCK. RECENTLY
STOLEN FROM THE CHURCH OF OUR LADY AT COURTRAI

Notes on Various Works of Art

nous les tenons de Marie de Bourgogne notre ayeule, et austres ducs de Bourgogne nos ayeuls. Si je vois jamais l'empereur mon frère je le lui dirai, encore le lui manderai-je."

The error of mistaking portraits of Queen Eleonora for those of Diane de Poitiers seems to have arisen about 250 years ago. Her likeness at Hampton Court was called the 'Duchess of Valentynois, by Janet' in the catalogue of James II; and another most curious picture of her with King François and a jester, also at Hampton Court, now attributed to Maitre Ambroise, but formerly to Janet, was entitled in the Commonwealth inventory 'Francis of France and ye duchess of Valentynois,' although it is apparently recognized in a catalogue of Henry VIII and described as 'The Frenche Kynge, the Queene his Wyffe, and the Foole standynge behynde him.' Did this picture give rise to the misnaming of the others? It seems strange that the idea could have been entertained for a moment that the king should have been painted with Diane, but the error probably arose from stories believed at the time of the Commonwealth, and even later, concerning the relationship between her and François. Or did the confusion arise from the jewels? And is there possibly a portrait of Diane in which she is wearing them? At François's death these, presumably, crown gems must have descended to Henri II, who seems to have given some of the greatest value to Diane; for if those he gave her were only private property, Catherine could hardly have claimed them by right, although it is not impossible that she endeavoured to do so, being no less grasping than Diane herself.

Mr. Claude Phillips, as far as he can judge from a photograph without having seen the original, endorses the opinion that, interesting as is the portrait of Queen Eleonora at Hampton Court, that at Tullymore Park is of finer quality. To my mind the superiority of Lord Roden's picture is so great as to raise a doubt, even if other reasons were wanting, as to whether it is really by the same hand. In comparison, the Hampton Court picture, which is four times as large as the other, looks clumsy and dull, and lacks the gem-like colour and extraordinary refinement of touch more especially noticeable in the painting of the hands, which are more slender in the picture at Tullymore Park. The difference between them can hardly be imagined till the originals have been seen.

Dr. Hofstede de Groot is of opinion that the Hampton Court portrait is a work of Mabuse, a protégé of Eleonora, and he is supported in his theory by other authorities. I am indebted to Mr. J. Reynolds Davies for taking the photograph of the portrait at Tullymore Park, and to Mr. Law for sending me Dr. Hofstede de Groot's opinion, as well as to his interesting illustrated catalogue of the Royal Gallery at Hampton

Court for the particulars concerning the portraits there to which I have referred.

A. EDITH HEWETT.

THE STOLEN VAN DYCK

At the request of the Belgian Embassy, we publish a reproduction of the important work by Van Dyck which was stolen from the church of Our Lady at Courtrai on December 6th of last year. The picture was painted by Van Dyck in 1631, and is one of the masterpieces of his second Flemish manner. The wickedness of the theft is at least equalled by its stupidity, for it would be impossible to dispose of a well-known masterpiece of such dimensions.

[The London papers of January 24th announce that the canvas has been discovered, not seriously damaged, and returned to its owners.]

MEMLINC'S PASSION PICTURE IN THE TURIN GALLERY

SEVERAL critics¹ have attempted to prove that the Turin Passion-picture is not the painting that was presented to the Gild of Booksellers at Bruges. As this is a point of considerable importance it will be well to bring all the facts of the case together. William Vredelant, or Vrelant, natural son of James, born at Utrecht, settled in Bruges and acquired the freedom of the town on April 30th, 1456.² In 1478 he gave a picture representing the Passion of Christ, which had been painted for him by his friend and neighbour Hans Memlinc,³ to the Booksellers' Gild, of which he had been one of the founders in 1454. The principal members of the gild met at Vrelant's house to accept the painting under the conditions annexed, namely, the celebration of a Mass of the Holy Ghost during his life and of a Requiem on the anniversary of his death; at this meeting Memlinc also assisted. The painting was on a panel but had no frame.⁴ The gild had one made for the sum of 2s.g., also a pair of shutters, which, with the hinges, cost 3s.g.; the shutters were handed to Memlinc, who was commissioned to paint them. We are not told the subjects he depicted, but in all probability the patron saints of the gild, Saint John the Evangelist and Saint Luke, on the inner, and the Annunciation on the outer side; or perhaps the patron saints of the donors on the inner, and those of the gild on the outer side. For these four paintings Memlinc was paid

¹L. Kaemmerer, 'Memling,' pp. 70 and 96, Leipzig, 1899; F. Bock, 'Memling Studien,' pp. 36 and 148. Düsseldorf, 1900.

²Willem van Vreeland f. Jacob, van Utrecht, cochte zyn poorterscip den xxx^{en} in April, 1486.

³Memlinc's house was in the street long known as the 'strate over de Vlamync brughe,' now the 'Sint Jooris strate,' and Vrelant's five doors from it. The gild was not wealthy enough to have a hall of its own, and therefore for the transaction of business the members met at one or other inn, and then some small sum was paid out of the gild funds for wine, etc.

⁴The fact of its having no frame is fair evidence that it had only recently been completed.

Notes on Various Works of Art

4l. 2s.g., and a second or outer pair of shutters was purchased to protect them. Finally the work was set up over the altar in the gild chapel at the abbey church of Saint Bartholomew—Austin canons—in 1480. In 1490 the centre panel and the inner shutters were cleaned and varnished, and the outer shutters were adorned on their inner side with figures of Saint Arnold and Saint Nicholas at the expense of the dean, Arnold Bazekin, and of John De Clerc, a bookbinder. An inventory of the property of the gild, dated December 20th, 1499, describes the altar-piece thus: 'Also, in addition to the above-mentioned, their altar-piece with its four doors, on which William Vrelant, of pious memory, and his wife are portrayed, made by the hand of the late master Haus.'⁵ An early sixteenth-century copy of the centre with the portrait of an Austin canon kneeling in the place of Vrelant, and a frog and some plants in that occupied by his wife, found in Ireland, is in the possession of Mr. Langton Douglas. In 1620 the polyptych was removed and placed against the side wall of the chapel, and an altar-piece by an obscure painter, Gilbert Janssens, was set up in its place. In 1624 the discarded altar-piece was sold and replaced by an organ. In 1637 a slightly enlarged copy was painted for Peter van Nieuwmunster and Helena van Crombrugge his wife, whose arms are on the shutters.⁶ The original⁷ was exported and by gift or purchase came into the possession of the Preaching Friars of Bosco, near Alessandria, in North Italy. Hidden during the French invasion, it was afterwards acquired by King Victor Emanuel I, of Sardinia, and placed in the Turin Gallery. Of few early paintings can the history be so clearly established!

Let us now examine the objections made to the identification of the Turin panel as the altar-piece given by Vrelant to the Booksellers' Gild. They are based on three grounds: (1) Vasari says that Cosmo de' Medici had a *small square panel*⁸ representing the Passion of Christ, painted by *Ausse* (Hans Memlinc), which had belonged to the Portinari. Passavant,⁹ Waagen,¹⁰ and Schnaase¹¹

⁵ The portraits were evidently painted by Memlinc on the centre panel, not on the four shutters which were added at the expense of the gild.

⁶ They were married on February 3rd, 1637. In 1867 this copy was lent by M. F. Van de Poele to the exhibition of early Netherlandish pictures at Bruges. It was afterwards in the Otlet collection, sold at Brussels, December 19th, 1902, No. 2, when it fetched 3,200 francs. On January 24th, 1903, it was No. 138 in a sale at Christie's, and was purchased by Mr. Graham for £94 10s.

⁷ A careful tracing of the centre panel, with notes indicating the colours, is preserved in the Print Room of the British Museum.

⁸ 'Un quadretto piccolo, la Passione di Cristo.' Le Vite, ed. Milanese, vii, 580. Firenze, 1881.

⁹ 'Kunstblatt,' 1843, No. 62.

¹⁰ 'Kunstblatt,' 1847, p. 186.

¹¹ 'Geschichte der bildenden Künste,' unter Mitwirkung von Dr. O. Eisenmann, herausgegeben von W. Lübke, vii, 246. Stuttgart, 1879.

mention this as possibly the picture now at Turin. Bock remarks that the 1619 inventory of the property of the gild mentions a *second* painting representing the Seven Dolours of Mary as standing over the aumbry against the side wall of the chapel; but the *only* painting placed over the aumbry was the discarded altar-piece given by Vrelant; the entry in the accounts of the sum paid for the removal describes it as 'our picture removed from our altar, which we have set up against the wall.' Further on in the same document this picture is called 'the picture of the Seven Dolours of Mary, placed over the aumbry.'¹²

(2) Another point alleged is that the portraits on the Turin panel are those of Thomas Portinari and his wife; there is no more truth in this than in many other fancied identifications of portraits. (3) Of even less value is the remark that, Turin being nearer to Florence than to Bruges, it is more likely that the panel was brought thither from Tuscany than from Flanders.

Let us examine the question from another point of view. Vasari says the painting in Cosmo de' Medici's possession had been given to Santa Maria Nuova by Portinari, but there is no evidence to prove this. (2) He calls it a small square panel; the Turin picture is not square, and can hardly be called a small panel. (3) He calls it a Passion of Christ, which may designate a Calvary picture. (4) He says it was painted by Hausse, no doubt meaning Hans Memlinc, but how few of the early Netherlandish paintings mentioned by Vasari are rightly attributed. (5) No information is given as to when the painting left Florence, or as to its successive owners. Lastly one would like to know how Dr. Bock accounts for the cataloguing of the painting, when it was acquired by the Turin Gallery, as 'the Seven Dolours of Mary by Albert Dürer.'

The whole story of the Passion commencing with the entry into Jerusalem and ending with the Resurrection is pictured in twenty-two scenes, but three of the Seven Dolours: the prophecy of Simeon, the flight into Egypt, and the loss of the Child Jesus are of course not represented. Similarly, the Munich altar-piece, in which twenty-six incidents are pictured, is mis-named the Seven Joys of Mary; although two of these: the Visitation and the Finding of the Child Jesus in the Temple are not represented. Yet these critics not only make no objection to the misnomer but actually adopt it in their own writings. All this was pointed out more than forty years ago in the 'Beffroi,' Vol. II, p. 265, and in various works since published on

¹² 'Memling Studien,' 36. He quotes the mention in the inventory thus: 'Die Tafel von den sieben Schmerzen Mariä die auf dem Schrank steht,' omitting the words 'unt onsen autær' from our altar. Did he not remark that these three words refute his contention?

Notes on Various Works of Art

Memlinc.¹³ Misstatements, like weeds in a garden, are difficult to eradicate; we trust that in this case our efforts will be successful.

W. H. JAMES WEALE.

THE CATALOGUE OF THE PICTURES IN THE NATIONAL GALLERY

FOREIGN SCHOOLS

IN the note on Hugh Van der Goes (BURLINGTON MAGAZINE, Vol. xii, pp. 162 and 163, December 1907) our readers will have seen that Van Mander calls the painting of the *Deposition*, formerly over the high altar in the church of Saint James at Bruges, a *Crucifixion*, and Descamps, a *Descent from the Cross*. In a note on Memlinc the present writer has shown (see above, p. 309) that the Passion picture at Turin has been called the *Seven Dolours of Mary*, although among the many scenes represented four only of the seven are depicted.¹ These are fair examples of the loose way of describing works of art in the past which has greatly retarded the identification of paintings and the clearing up of art history. And it is not only in the past that instances of the kind are to be found, nor, at the present day, are they confined to the catalogues of sales. They occur frequently in histories of painters and in monographs, and, what is worse, they abound in the official catalogues of public galleries both in this country and abroad. As it is understood that the catalogue of the National Gallery is undergoing a thorough revision, the writer thinks he will be rendering a public service by drawing the editor's attention to the following points. A difficulty, constantly experienced by persons desirous of comparing a painting representing some particular subject with contemporary and earlier examples of the same school, is the impossibility of discovering where these are to be found without wading through catalogues from the first to the last page. The absence of a classified subject index in the catalogue of almost every public gallery is a crying disgrace. Now, as a bad index is almost worse than none, it will be well to take care that the designations of paintings are correct, and that each representation of the same subject receives the same designation. Appended to the present notes will be found a suggested index to the paintings representing sacred subjects, in which the references are arranged chronologically. In the catalogue, the works of each master appear to be mentioned in the order of their acquisition by the gallery. This arrangement is of no use to the student; it would be far better if the descriptions followed the chronological order of the paintings. The approximate date of each painting might also be mentioned.

¹³ 'Revue de l'Art Chrétien,' 5 S., xii, 130. Lille, 1901.

¹ The three not represented are the prophecy of Simeon, S. Luke ii, 35; the flight into Egypt, S. Matthew ii, 14; and the loss of the Child Jesus, S. Luke ii, 44. 45.

BIBLE SUBJECTS. 2. NEW TESTAMENT.²

Annunciation. Duccio, 1139. (Justus, 701.) Landini, 580 A. Angelico, 1406. Lippi, 666. Manni, 1104.
Annunciation and Saint Emidius. Crivelli, 739.
Visitation. Patenir (?), 1082.
Birth of Saint John the Baptist, Fabritius, 1339.
Angels appearing to the shepherds. (Margaritone, 564. Orcagna, 573. Roberti, 1496. Signorelli, 1133.)
Nativity. Margaritone, 564. (Justus, 701. Fungai, 1331.) Romanino, 297.
Nativity, with the shepherds. Francesca, 908. Vannucci, 1441. Signorelli, 1133, 1776. Vecellio, 4. Cavallino, 1157. The Magi approaching, Savoldo, 1377.
Nativity, with the shepherds and Magi, Filipepi, 1034.
Adoration of the shepherds. Roberti, 1411. Peruzzi, 167. Zurbaran, 232. Rembrandt, 47. Fabritius, 1338.
Adoration of the Magi. Orcagna, 574. Angelico, 582. Foppa, 729. Lippi, 592, 1033, 1124. Barbarelli, 1160. Flemish, 1079. Peruzzi, 218. Dosso, 640. Caliari, 268.
Circumcision. Bellini, 1455. Signorelli, 1128.
Presentation. German, 706, 257. Marziale, 803.
Massacre of the Innocents. Mocetto, 1239, 1240.
Flight into Egypt. Patenir (?), 1084.
Rest on the way to Egypt. Scorel, 720. Mola, 160.
Christ amidst the doctors. Mazzolino, 1495. Herrera, 1676.
Saint John preaching in the wilderness. Mola, 69.
Baptism of Christ. Gaddi, 579. Francesca, 665. Vannucci, 1431.
Miraculous draught of fishes. Van Dyck, 680.
Transfiguration. Duccio, 1330.
The Good Samaritan. Ponte, 277.
Christ preaching. Campaña, 1241.
Christ in the house of Martha. Velazquez, 1375.
The woman taken in adultery. Mazzolini, 641. Rembrandt, 45.
Christ blessing little children. Rembrandt, school of, 757.
Christ heals two blind men. Duccio, 1140.
Christ casts the traders out of the temple. Venusti, 1194. Ponte, 228. Theotocopuli, 1427.
The tribute money. Vecellio, School of, 224.
Christ confutes the Pharisees. Luini, 18.
Raises Lazarus. Luciani, 1.
Last Supper. Robusti, 1127.
Christ washes the Apostles' feet. Robusti, 1130.
Agony in the Garden. Niccolo, 1107. Mantegna, 1417, 1417A. Bellini, 726. Borgognone, 1077. Spagna, 1032, 1812. Allegri, 76. Tisio, 642.

² The names of the painters are those to whom the pictures are attributed in the 79th edition, 1901; when in a parenthesis, the subject named is not the principal one of the painting.

Notes on Various Works of Art

Betrayal. Ugolino, 1188.
 Christ before Pilate. Rembrandt, 1400.
 Christ at the column. Velazquez, 1148.
 Mocking of Christ. German, 1087.
 Christ crowned with thorns. *Weyden* (?), 712.
 Matteo, 247. Cima, 1310. Reni, 271.
 Ecce Homo.³ Spagna (?), 691. Allegri, 15.
 Carriage of the Cross. Ugolino, 1189. Niccolo, 1107. Borgognone, 1077. Boccacino, 806. Ghirlandajo, 1143.
 Calvary.⁴ Spinello, 1468. Andrea, 1138. Antonello, 1166. German, 1049. Patenir (?), 715. Bles, 718. Rubens, 853 G.
 Calvary, with Saint Francis. Niccolo, 1107.
 Christ on the Cross; fragment, head only. German, 259.
 Christ on the Cross, the B. Virgin and S. John. Segna, 567. (Justus, 701.) German, 263, 1088.
 Descent from the Cross. Niccolo, 1107.
 Deposition. Flemish, 1078. Ribera, 235. Rembrandt, 43. Tiepolo, 1332.
 Entombment. *Weyden* (?), 664. German, 1151. Buonarrotti, 790.
 Pietà. Niccolo, 1107. Raibolini, 180. Palmezzano, 596. Lombard, 266, 219.
 Resurrection. Orcagna, 368. Angelico, 663. Niccolo, 1107. Mantegna, 1106. Ferrari, 1465.
 Christ appearing to His mother. Flemish, 1086.
 Christ, accompanied by ransomed souls, appearing to His mother. Flemish, 1280.

³ Of the six paintings to which this designation is given, four are merely devotional representations of the head of Christ crowned with thorns.

⁴ The writer suggests this designation as preferable to that of 'the Crucifixion,' which should only be applied to paintings representing the actual Nailing to the Cross. The following might with advantage be adopted for the later scenes of the Passion. 1. Preparations for the crucifixion. 2. The crucifixion. 3. The elevation of the Cross. 4. Calvary (Christ on the Cross, between the two thieves; with His Mother, S. John and S. Mary Magdalene, or with many figures). 5. The Descent—or taking down—from the Cross. 6. The Deposition.

Mary Magdalene at the Sepulchre. Savoldo, 1031.
 The three Marys at the Sepulchre. Orcagna, 576. Mantegna, 1381.
 Noli Me tangere. Mantegna, 639. Vecellio, 270.
 Head of Christ. Flemish, 1083.
 Christ and two disciples on the road to Emmaus. Melone, 753. Orsi, 1466.
 Christ and two disciples at table at Emmaus. Allegri, 172.
 Christ manifests Himself to S. Thomas. Cima, 816. Bertucci, 1051.
 Ascension. Orcagna, 577.
 Christ in glory. Angelico, 663.
 Descent of the Holy Ghost at Pentecost. Orcagna, 578. Bellini, 1437. Rubens, 853 F.
 Death of the Blessed Virgin. German (?), 658.
 Assumption. Matteo, 1155. Filipepi, 1126. Valdes, 1291.
 Coronation of the B. Virgin. Giotto, 568. Orcagna, 569. Justus, 701.
 Glorification of the B. Virgin. Umbrian, 282. Reni, 214.
 Salvator mundi. Antonello, 673. Metsys, 295.
 Holy Family.⁵ Allegri, 23. Murillo, 13.
 Holy Family and Saint John the Baptist. Venusti, 1227. Barocci, 29.
 Holy Family, Saint Elizabeth and Saint John the Baptist. Sarti, 17. Lesueur, 1422.
 Holy Family, Saint John the Baptist and the donor. Luciani, 1450.
 Holy Family, Saint Elizabeth, Saint John the Baptist and Saints. Tisio, 170.

The dimensions of the paintings need revision, and it would be better if these were given in centimetres; in the case of paintings on panel the kind of wood should be specified, and mention made of any painting or marks on the reverse.

W. H. JAMES WEALE.

⁵ Jesus, Mary and Joseph. If other figures are introduced they should be mentioned.

ART BOOKS OF THE MONTH

CERAMICS

A HISTORY AND DESCRIPTION OF ITALIAN MAJOLICA. By M. L. Solon. London: Cassell and Co. 42s. net.

MR. WILLIAM BURTON, in a preface that he has contributed to this handsome work on Italian majolica, reminds us that the author brings with him 'the ripe experience of a life, already longer than the psalmist's span, spent in the study of the history of pottery in its larger aspects, and above all, that intimate knowledge of technique gained in half a century's work as a ceramic artist.' Mr. Solon, in his new book on Italian majolica, covers on the whole the same ground as the late Mr. Drury Fortnum, whose *magnum opus* still remains the standard work on the subject in the English lan-

guage. In the decade, indeed, that has elapsed since the appearance of Mr. Fortnum's volume there has appeared a series of little booklets in which Mr. Henry Wallis has reproduced in so delightful a fashion example upon example of rare and famous pieces, of the older wares above all. Mr. Wallis may be regarded as the pioneer in this case of the movement that has thrown back the centre of interest from the palmy days of the full-blown Renaissance to the period when, in the fifteenth and early sixteenth centuries, the art was in process of development and specialization. The plainest evidence of this diversion of interest and change of taste may be seen in our public collections. Not many years ago there were few examples to be seen of Italian fayence for which an earlier date than the first or second decade of the sixteenth

century could be claimed. Since then not only are early examples of true majolica eagerly contested for, but a whole class of still earlier work—the so-called *mezza-majolica* of the fifteenth century—has been swept in and is now illustrated by numerous specimens. We have no space to dwell on the peculiar merits of this earlier work; it is enough to say briefly that these merits depend in the main upon the fact that the simple aim at decorative effect had not yet been sacrificed to the attempt at picture painting. There is perhaps still room for a book that would trace in broad lines the history of Italian ceramics from a purely aesthetic point of view. Much material could be found in the brief introductory remarks that Mr. Wallis has prefixed to his already mentioned series of reproductions. There is certainly no attempt at such an exposition in the elaborate compilation of Mr. Solon. The oriental influences in the earlier work—and these did not all come in by way of Spain—are only casually dwelt upon. Indeed it would appear that the sympathies of the author are less with the broad and often hasty work of the earlier potters than with the ceramic painters of the later Renaissance, those masters of technical completeness and of pictorial effect. In developing his subject the veteran ceramist has been content to follow in the old lines. Each locality where majolica of one kind or another has been made is taken up in turn; the documentary evidence brought together by the researches of local archivists is analyzed, the exaggeration due to the spirit of local patriotism—the well-known *campanilismo* of Italian writers—is eliminated, and the residuum—often very slight—is compared with the actual fragments obtained from local excavations and with the rare inscriptions, at times of so enigmatic a nature, on the backs of extant plates and vases in our collections.

We have, then, in Mr. Solon's book a lucid and up-to-date summary of the monographs that have appeared in Italy in late years. What, it may be asked, is the general impression that we get from this recapitulation of recent researches—there can be no question yet of a final verdict upon most of the matter in dispute? Perhaps what strikes one most is the more and more commanding position taken by the town of Faenza, and this more especially in the case of the earlier wares. There is no tendency to depreciate the artistic importance of the ware produced at Cafaggiolo, but, historically, these Tuscan kilns are but offshoots of those of Faenza. For all that, the beautiful fayence of Deruta, with nacreous lustre and blue ground, would appear to have been developed at an early date, as an independent attempt at imitating the gold-lustred enamelled ware imported from Spain, the majolica *par excellence* of contemporary writers. On the other

hand the position of Pesaro is scarcely strengthened, and the grounds upon which the lusted pieces that have been attributed to that town are to be distinguished from the produce of the kilns of Castel Durante and Urbino appear more than ever vague and unconvincing. But perhaps the most curious case is that of Ferrara. No single example of majolica has so far been attributed to this important art centre; and yet there is good evidence, not only that, under princely patronage, ware of the highest quality was made in that town, but that Duke Alfonso himself gave his name to a special kind of white earth, or enamel, used in decoration—was it not this very *bianco di Ferrara* that Piccolpasso, the old ceramic expert of the sixteenth century, declares to be harsh and dark compared with the fair white arm of his mistress? We miss, indeed, any reference to this famous passage in Mr. Solon's book, but it is one that throws much light upon the spirit in which these great artist-potters worked. Again, it must be borne in mind that it was at Ferrara that some of the earliest attempts at the imitation of Chinese porcelain were made; there was probably a kiln in the castle itself.

There are not a few points, technical for the most part, upon which we should have hoped to find a clearer utterance. For instance, how far can a definite meaning be given to the term '*mezza-majolica*,' especially in connexion with the evidence for the early use of tin oxide by the Italians for the white enamel or *engobe*? Again, the search for a red pigment that can be used along with the tin enamel is a dominating question in the history of Italian majolica. Nothing distinguishes the ware as a whole more than the absence of red tints; the prevalence of the tawny yellow that in part replaces them in so many cases is perhaps the most crying fault of the decoration, above all where the ruby lustre is absent. Mr. Solon, indeed, mentions the advance made by the Faventine potters in the direction of a fine ruddy tint. How a similar difficulty was got over in the case of Chinese porcelain on the one hand, and of Rhodian fayence on the other, we have no space to dwell upon here.

The twenty-four coloured plates, executed by Messrs. André and Sleight, are deserving of every praise. The three-colour process appears to render with exceptional accuracy the tints of the Italian majolists. But in this connexion one not unimportant slip should not pass unnoticed. The famous plate with the Three Graces (pl. xv) is not the property of Mr. Salting, but of the nation. On the other hand, in more than one case, if we are not mistaken, a specimen of majolica belonging to that well-known collector is stated to be the property of the Victoria and Albert Museum, to which it has been so generously lent.

E. D.

Ceramics

TRANSFER PRINTING ON ENAMEL, PORCELAIN AND POTTERY: ITS ORIGIN AND DEVELOPMENT IN THE UNITED KINGDOM. By William Turner, F.S.S. London: Chapman and Hall. 1907. 8vo. Pp. xiv, 175. With 48 plates in half-tone. £1 5s.

IN this volume will be found recorded and described the origin and the various applications of a technical process, the universal adoption of which was to supersede the time-honoured ways and means of ceramic decoration. The advent of the newly discovered method was readily welcomed by the manufacturer as affording greater facilities of production and an inexhaustible source of profit. Not so, however, by the artist, who foresaw the inevitable abandonment of the more legitimate styles of the pictorial embellishment of pottery. Bearing in mind the admirable work of the Italian majolista and the French faïencier, he was bound to believe that, had the Old Masters been acquainted with the secret of transferring an engraved design upon the surface of the ware, they would have gained but little by it, while it would have caused an immense loss to us. However, in the evolutions of art, an evil turn, as well as a glorious one, must have its written history. At the present day, when a small congregation of believers in blue-printing is steadily being formed, the subject treated in this book will prove of particular interest.

The author, entering heartily into his task, has successfully brought together all available information. So copious, indeed, is the accumulation of statements and references he has endeavoured to supply in regard to the invention and development of transfer printing that the narrative is, occasionally, allowed to drift into collateral channels or is overloaded with uncalled-for repetitions. In spite of all the efforts made to ascertain the birth-place of the process, and to fix the exact date of its being brought into regular practice, these most important points are still left undetermined by the writer. Yet, as it is sufficiently established that at Battersea enamelled plaques were decorated in that manner as early as 1754, and that, on the other hand, we know that it was only in 1756 that Sadler and Green of Liverpool, who loudly claimed credit for the invention, resolved to prepare the specification of a patent which was to secure their exclusive rights to it, one should feel no hesitation in recognizing the priority of the Battersea enamel works. It is not unnecessary to add that the patent was not applied for—at any rate, it was never granted. A few years later, we find Robert Hancock, a Battersea engraver, importing transfer printing into the Worcester porcelain factory. This fact alone disposes of the theory that the discovery had been made in that place. At the outset all printed decoration was affixed to the glazed ware, and burned in at the kiln. There are good reasons to believe that the notion of applying a proof of en-

graving, printed in cobalt blue, to the biscuit—and thus creating under-glaze printing, the true process of the future—originated at Worcester. But here, again, a well-grounded assumption lacks the precise sanction of documentary evidence.

It was in the Staffordshire Potteries that during the later part of the eighteenth century this eminently practical and effective form of ceramic printing developed an unrestricted extension. Great promise was shown by the productions of the early days. Some specimens of that period are printed in blue of a tint so bright and pure that it may stand comparison with that of the Chinese porcelain. Upon a mellow white ground the subject is brought out in delicate lines, so soft and yet so neat that it suggests hand-painting rather than a transfer from a copper plate. Such exceptional pieces belong to an experimental period of short duration. Examples of the kind are now so scarce that they should be granted an honourable place among ceramic rarities. The book fails to call our attention to their distinctive merits. Naturally, the expense of care and skill demanded for the production of these superior articles did not exactly meet the views of the master-potter, anxious, above all, to manufacture rapidly and at a cheap cost. Soon what promised to develop into a real art dwindled into a mere mechanical operation.

The oriental patterns reproduced at first, not without success, were eventually replaced by the conceptions of the local designers, heavy and vulgar conglomerations of detail, the main duty of which was to hide all the surface imperfections of the ware. The truly decorative aspect of the sketch was scarcely taken into consideration. As to the blue printing, it was purposely made too pale or too dark, so the lines were either dull and dry, or running and blurred to the extreme. Forcible representatives of the taste, or rather the want of taste, prevailing in the early Victorian era, specimens of the kind would cut a poor figure in the china cabinet of a refined amateur, where, I am happy to say, they have not yet been admitted.

In the United States, however, important collections of the blue printed domestic earthenware dating from the first half of the nineteenth century, are being steadily formed. The ware, chiefly made in Staffordshire for the American market, is still abundantly found in the households of New England. It has now been classified by specialists into series of subjects, comprising imaginary landscapes, views of cities at home and abroad, comic scenes from standard works of fiction, etc. The ambition of the ardent collector is to complete the set he is engaged in assembling. So it happens that, regardless of their lack of ceramic and artistic value, certain insignificant examples of patterns, often discarded by the maker as unsaleable command an extravagant price on account of their scarcity. Extensive works on the subject—of

which the present one will swell the list—have been published in America. A special mention must be made of H. Halsey's 'Pictures of Early New York on Dark Blue Staffordshire Pottery,' one of the most handsome volumes in the Ceramic Library. M. L. S.

HOW TO COLLECT CONTINENTAL CHINA. By

C. H. Wylde. George Bell and Sons. 6s. net. CONTINENTAL china—the term perhaps savours a little of insularity—has not as a whole found much favour with English collectors. The late Sir Wollaston Franks brought together a collection remarkable for the number of what may be called 'instructive' pieces which it contained—pieces, that is to say, that threw light upon points of historical and technical interest. But for this collection the trustees of the British Museum have persistently refused to find a place at Bloomsbury, and to study it a pilgrimage to Bethnal Green is still necessary. In the Ceramic Gallery at South Kensington is a larger and more miscellaneous collection, and with this the author of the work before us is, if we are not mistaken, intimately acquainted. The examples that are grouped together on the forty plates appear to be, without exception, taken from the Victoria and Albert Museum. Mr. Wylde gives us a sober and systematic account of the various kilns where porcelain, whether of hard or of soft paste, has been made in the eighteenth century. He has carefully studied the authorities that have written upon the principal manufactories—no small achievement nowadays, seeing that the treatises on the subject would fill a library of no mean size. The detailed history that Mr. Wylde gives of the Meissen factory is especially to be commended. On the other hand, the account of the smaller German works is decidedly summary, and not much help is given to the collector who is ambitious of distinguishing between the produce of the various kilns. The power to do so is, indeed, only to be acquired by long practical experience, for the discrimination of minute points of difference in paste and glaze cannot be learnt from books. Yet, for all that, in the case of many of these lesser works there are certain general features that distinguish the ware as a whole. Thus, at Fürstenberg a local school of painters at a comparatively early time covered plates and dishes with carefully painted landscapes. From this same Brunswick kiln, again, came many passable imitations of English wares, of Chelsea above all. The exceptional merit of the little figures made at Höchst, whether after models by Melchior or another, is scarcely brought sufficiently forward. Mr. Wylde speaks in severe terms of the artistic demerits of the later products of the Sèvres kilns—indeed, he seems to include in his condemnation the many beautiful things produced since the revival that

dates from the seventies of the last century; but when he comes to Vienna he has not a word to say against the enormities in colour and design that have caused the Imperial Austrian kilns to be a by-word with all lovers of porcelain. On the other hand, scant justice is done to Herend, the private Hungarian factory that turned out for the eastern market, especially for the coffee-houses of Stamboul, the little cups decorated, in oriental style, with enamels whose equals in brilliancy and depth of colour are not to be found on any other examples of continental porcelain.

Mr. Wylde is to be commended for the care he has taken in transcribing the many foreign words—names of men and places—that necessarily find a place in his book. In the case of French words the accents are judiciously distributed. The *umlaut* is not omitted from German names, and the ending *burg* is distinguished from *berg*. We mention this as in English technical works such details are often treated as of little importance.

One point—essential to the student who would learn to identify continental porcelain—is passed over by Mr. Wylde. No idea of the general type of the produce of many of the lesser kilns can be formed without a visit to the numerous provincial museums—in France, in Germany and elsewhere—where complete collections of the local porcelain have been brought together.

ART COLLECTIONS

SELECTED DRAWINGS FROM THE OLD MASTERS IN THE UNIVERSITY GALLERIES AND IN THE LIBRARY AT CHRIST CHURCH, OXFORD. Chosen and described by Sidney Colvin, M.A., D.Litt. Part VI. Oxford: Clarendon Press. £3 3s. net.

WITH the publication of this portfolio ends one of the most notable achievements of British scholarship in modern times. Oxford has been blessed with rare good fortune in matters of art during the last two centuries. In 1765 General John Guise bequeathed to Christ Church a large accumulation of drawings and paintings; then in 1834 Francis Douce bequeathed his drawings and prints to the Bodleian Library; next, in 1845 the famous drawings by Michelangelo and Raphael from the collection of Sir Thomas Lawrence were purchased for the University Galleries with the generous help of the then earl of Eldon; and, lastly, in 1854 Mr. Chambers Hall presented the galleries with the greater part of his fine collection of drawings and prints. In later years the University collections have benefited greatly by the generosity of Ruskin, of Dr. Drury Fortnum, of Dr. Arthur Evans, and others; but these benefactions have taken other shapes, and the drawings with which Dr. Colvin has dealt are chosen exclusively, we believe, from the earlier bequests.

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One section alone had been previously catalogued—namely, the series of drawings by Michelangelo and Raphael—and that catalogue of Sir J. C. Robinson's was so well done that it has remained a standard work to the present day, in spite of the fact that, owing to the date of its composition (1870), its critical decisions have in a large measure been superseded or revised by subsequent research. When Dr. Colvin undertook the examination of the Oxford collection he had thus what was practically a virgin field to work in, and he has made splendid use of the opportunity. Certain famous drawings at Christ Church and in the University Galleries had already been photographed, but, with these exceptions, the drawings were practically unknown to students.

Six portfolios, of which the present issue is the last, contain the results of his researches, and the contents of the portfolios are to be shortly issued in three classified volumes, of which the first two will deal with the Italian masters, and the third with the masters of Germany, France, the Netherlands and Spain. The undertaking is made the more complete by the skill and enterprise of the Clarendon Press, who have proved themselves the equal of the most famous firms on the continent in the matter of facsimile reproduction, so that for purposes of study the plates are as near perfection as modern photography and modern collotype printing can make them.

Nor is the work less creditable to England in point of scholarship. In reviewing previous sections there have been occasions when we have been unable to see eye to eye with Dr. Colvin, but the points at issue, almost without exception, are minor points, and in accuracy, in all-round experience, and in freedom from controversial prejudice his commentary is one of the most notable things of its class that has ever been issued. Only in one case was Dr. Colvin's judgment originally at open variance with the opinion of most other authorities, and even there we note that he has now changed his views.

With the sixth portfolio itself we must deal more briefly than before, not from any lack of variety or interest in the contents, but because the general character of the work, now that it is completed, seemed to deserve emphasis even more than any individual drawing. The first study reproduced is in itself material for a small treatise, and we share Dr. Colvin's doubts as to whether Avignon or Siena is responsible for it. His notes on the drawings by Granacci, Michelangelo and Timoteo Viti which follow are also unexceptionable. With his doubt as to the silver-point sketch given to Raphael (Robinson, 6) it is more difficult to agree. The drawing of the children in cleanness of line and in suggestion of firm flesh and bone is surely beyond the power of Pinturicchio? The proportions of the Virgin's

figure seem to indicate that it was studied from a youthful male model. The two later studies in black chalk for the fresco of Heliodorus are notable even among Raphael's works; the second indeed is one of the most masterly studies ever made, either by him or by any one else. The superb drawing from Christ Church long known as a portrait of Ludovico il Moro by Leonardo is also given, and shown to be probably a fine work by Alvise Vivarini, and possibly a portrait of Gentile Bellini. Three Dürers, including the large portrait of Burgkmair in the University Galleries, with examples of Wolf Huber, Nicolas Manuel Deutsch and Hans Holbein, make up Germany's contributions, while the series closes with a spirited figure group by the younger Cochin and a delightful study of a full river with flooded pollard willows by Claude. We come to the end of the series with genuine regret that it could not be indefinitely extended; and can do no more than again congratulate Oxford, Dr. Colvin and the Clarendon Press upon a great undertaking splendidly carried out.

C. J. H.

NIEDERLÄNDISCHE GEMÄLDE AUS DER SAMMLUNG
DES HERRN ALEXANDER TRITSCH IN WIEN.
Text von Gustav Glück. Vienna: Gesellschaft
für vervielfältigende Kunst. 60 marks.

ONE of the pleasantest sides to that which may be called the vanity of collecting is the tendency of wealthy amateurs to perpetuate the fact of their possessions by presenting them to the public in a handsome and explanatory form, art lending hand to art in the form of reproduction, and the best connoisseurship employed in setting forth and describing the objects selected for display. One of the latest volumes of this description is the handsome work on the Netherlandish pictures in the collection of Herr Alexander Tritsch at Vienna, with explanatory text, which has been entrusted to the capable hands of Herr Gustav Glück, the well-known assistant director of the Imperial Gallery at Vienna. At first sight the modest collection of pictures here described and reproduced would hardly seem to be worthy of such handsome and expensive trappings. The collection itself seems to be but a side-show, as it were, to the owner's real hobby of china collecting, and limited by the size of one small room. It is stated, moreover, that most of the pictures were collected for Herr Tritsch by a particular dealer in Vienna, and that the greater number came from private collections in England. This statement does not in itself inspire complete confidence in the impeccable quality of the paintings themselves. Indeed, on looking through the collection, there is hardly any picture which seems, so far as can be judged from the reproductions, to have a claim to anything like first-rate importance.

The group of Prince Frederick Henry of Orange and others at Heusden, by Aelbert Cuyp, is, perhaps, the most interesting picture reproduced, and it is to Dr. Hofstede de Groot that is due the identification of the chief personage and of the village in which the scene is laid. The portrait-group also, by Gonzales Coques, is a good example of this most attractive painter. The pictures reproduced, and the interesting explanatory text which accompanies them, cannot fail to be of interest and value to all students of the minor Dutch masters, such as Egbert van der Poel, Emanuel de Witte, and Jan Victors.

There is hardly any private collection such as this which does not contain at least one object of special interest. In the case of the Tritsch collection this object is found in the two paintings by Gerrit Lundens. This painter is chiefly known to fame by his small copy in the National Gallery of Rembrandt's famous painting at Amsterdam, *The Sortie of the Guard under Frans Banning Cocq*, so long miscalled *The Night Watch*. This copy by Lundens is stated in the National Gallery catalogue to have been executed for Frans Banning Cocq himself about 1660, and its interest is due to the fact that it gives Rembrandt's composition complete, before it was injured by reduction all round the sides. The small painting in the Tritsch collection representing *A Wedding Feast* is so closely allied in composition and lighting and general conception to the National Gallery picture that it is difficult to come to any conclusion other than that it was painted by Lundens immediately under the influence of Rembrandt's painting. Now, the Tritsch painting bears the date 1649, only seven years after the completion of the *Night Watch*. If, therefore, it is the direct sequel of the copy by Lundens of the *Night Watch*, it follows that this copy must have been executed by Lundens before 1649. This leads to the further probability that Lundens may have painted both pictures under the eyes of Rembrandt himself. A portrait group of a husband and wife by Lundens in the Tritsch collection, painted in 1654, shows much less of the Rembrandt influence, and a tendency to compliance with the demands of fashion.

Enough has been said to show that even from such a collection as that of Herr Tritsch there is always something to be learnt. Perhaps one or two of the ascriptions will not meet with general acceptance. The study of a young man's head, for instance, attributed to Van Dyck, rather suggests the hand of Jan Livens. A few of the pictures are reproduced in etching by the veteran and practised hand of W. Unger. Even in such capable hands the value of the pictures seems lost when compared with the excellent heliogravures, which do much credit to the publishers of this volume.

L. C.

THE ARUNDEL CLUB PORTFOLIO. 1907. Arundel Club, 15 Vicarage Gardens, W.

COLLECTIONS are searched and sifted so carefully in these days that we should expect the unknown and unpublished pictures that remain in this country would hardly be things of much importance. Yet the twenty photogravure plates forming this club's fourth yearly portfolio are no less remarkable than they are attractive. First we must mention the two large early works by Velazquez of the very finest quality which after years of obscurity have been discovered in the possession of the well-known Oxford oarsman, Mr. Laurie Frere. Then two pictures attributed to Giorgione demand notice. One, the *Adoration of the Shepherds*, from Lord Allendale's collection, is a picture of the same type as the little *Adoration of the Magi* in the National Gallery, which is now coming once more to be regarded as an authentic work. An inferior version of Lord Allendale's picture is at Vienna, and Mr. Cook has suggested that these two pictures are the two *Nativities* mentioned by Albano in the letter to Isabella d'Este which refers to Giorgione's death. The second picture given to Giorgione is the remarkable portrait recently exhibited by Mr. Cook at the Burlington Fine Arts Club, and the reproduction gives the detail excellently. We can note, for example, the admirable drawing of the ear, the hair, and the linen at the throat, as well as the general resemblance to the romantic portrait at Budapest. Whether this most Giorgionesque work can be given to the master himself is a doubtful question. The modelling of the head appears harder than his, the technique less purely Venetian. Yet if too cool and precise for Cariani, it seems too solid for Pordenone.

Among other portraits that of the earl of Surrey by Strete will invite comparison with the picture now at Burlington House and that at Hampton Court. From Hampton Court itself comes the extraordinary portrait head of Canon George Van der Paele, the donor of the well-known picture at Bruges, by John van Eyck, and from Buckingham Palace an important *Coronation of the Virgin* which has borne the great name of Van der Goes, but is, with more justice, now assigned to the Franco-Flemish School. Another interesting picture, *The Fountain of Life* by the elder Holbein, comes from the collection of the king of Portugal. Three pictures from Christ Church, Oxford, are given, including the delightful *Centaur*, by Filippino Lippi, while more modern art is represented by Gainsborough and Hogarth. The rare landscape by Hercules Seghers, from whose example Rembrandt learned so much, which is one of the features of the Winter Exhibition, is also included, and only lack of space prevents the mention of several other plates from this admirable selection of rare and beautiful things.

A notice appended to the portfolio states that

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the 1904 series is out of print, but may be republished if another 200 subscribers apply for it. As we are often asked where the Arundel Club's publications are to be had, we may mention that application must be made to the secretary at the address given above, and that intending members must join for at least two years. That, however, is no great hardship where a guinea subscription brings in such a plenteous and interesting harvest.

ITALIAN PAINTERS OF THE QUATTROCENTO.

Seventy-five reproductions in coloured colotype. Edited by Dr. Wilhelm Bode. In fifteen parts. London: Chatto and Windus. Price £5 net per part.

WE have already referred in terms of high praise to the facsimile reproductions of German and Flemish paintings which Messrs. Chatto and Windus are issuing. The first portfolio of the Italian series lies before us, and deserves the same unstinted commendation. Four of the works reproduced come from Vienna, the fifth is Polaiuolo's *David* from Berlin. In point of infinitesimal detail, both of form and colour, nothing could exceed the fidelity of the reproductions, and, as we have previously indicated, examination under a magnifying glass only increases the marvel. The shiny surface alone introduces in some cases a novel element, and makes the pictures look as if they had been very thoroughly cleaned and then very highly varnished—an appearance more appropriate to Berlin than to some other continental galleries. For sheer beauty the gem of the portfolio is undoubtedly the *Toilet of Venus* at Vienna, attributed to Bellini, of which a fine replica was exhibited at Burlington House last year. It is impossible to praise too highly the manner in which the blues, the reds and the flesh-tones of this delightful work are rendered, and since this perfection of colour is supplemented by an equal perfection in matters of detail, the very texture of the pigment being everywhere discernible, the process of facsimile reproduction cannot possibly go much further. The portfolio deserves to be examined by all who have any serious interest in the Italian Renaissance.

MISCELLANEOUS

KAISER MAXIMILIANS I GEBETBUCH, mit Zeichnungen von Albrecht Dürer und anderen Künstlern, herausgegeben von Karl Giehlow. Vienna, 1907 (London: B. Quaritch). In box, £21 5s.; bound in leather, £26 5s.

THE famous prayer book printed on vellum for the Emperor Maximilian and adorned with marginal drawings by Dürer, Cranach, Baldung, Burgkmair, Breu, Altdorfer (?) and Hans Dürer (?) is preserved in two parts at Munich and Besançon. Dr. Giehlow has devoted some ten years to the preparation of a facsimile which does ample justice to the beauty of

the printing as well as of the illustrations, and enables the work for the first time to be judged as a whole. The reproductions hitherto available had given only selected portions, and that very imperfectly, while the drawings had suffered by being detached from their context. They were only meant to be seen as decorations of a printed page, which, in this case, is itself a thing of the utmost beauty. In addition to the illustrated copy, four others are known: at Rome, Vienna, the British Museum, and in an English private library. Every one of these differs from the rest in respect of the number of initials, printed in red, which have been inserted—so that there is no standard copy, and Dr. Giehlow's facsimile is a combination of three, which supply, between them, every letter and drawing that exists. The technical difficulties to be surmounted were very great, and the result is a triumph of patience and skill to which there can hardly be a parallel in modern facsimile work. The process employed is photo-lithography with a large number of plates, the only exception being that the printing of portions of the text in red is done by means of line blocks to give the necessary relief and depth of impression. The paper has been made expressly to reproduce the tint and transparency of vellum. The facsimile has been produced with the aid of subventions from the Austrian and Prussian governments, but the cost of production has, notwithstanding, been very great, and the price of this beautiful book is correspondingly high. Some copies have a leather binding which reproduces a book painted by Dürer in his *Madonna with the Goldfinch*, at Berlin. The introduction gives the history of the book and a brief recapitulation of the proof, already published elsewhere by Dr. Giehlow, that the work was not intended for the emperor's private devotions, but for the use of the order of St. George, the vellum copies being meant for princes, while a smaller edition, on paper, of which only one copy exists, was to have been circulated among humbler members of the order, or the lay confraternity attached to it. The two editions are described in a contemporary document as 'gebeetbuechel ain ordinarij, das ander extraordinarij.' Both were to have been decorated with woodcuts, and the extant drawings are designs for the marginal illustrations of the *édition de luxe*. The whole project, however, remained abortive. C. D.

CAIRO, JERUSALEM AND DAMASCUS: THREE CHIEF CITIES OF THE EGYPTIAN SULTANS. By D. S. Margoliouth, D. Litt. With illustrations by W. S. S. Tyrwhitt and R. Barratt. Chatto and Windus. 1907. 20s. and 42s. net.

WHEN a great Arabic scholar and a fairly accomplished artist unite to produce a book on the three most fascinating cities of Islam, the reader inevitably pitches his expectation very high. Each of these three cities has its own eventful history going back

to remote antiquity, its own atmosphere of religion and mirage of romance, its own artistic and architectural glories: and the combination of historical knowledge, based on original records, with imaginative power and artistic training is an ideal one for a work upon these great capitals of the East. But the combination, to be wholly successful, must be twofold: that is to say both authors should possess, though naturally in varying measure or proportion, both historical and artistic equipment. Perhaps this is a hard saying: and it may be granted that few books ever written fulfil such a requirement. Still it is the standard by which all books of this class must ultimately be judged, and it is doing neither author in this case any injustice to say that Mr. Tyrwhitt does not quite appreciate the historical side of Saracenic art, while Professor Margoliouth, with all his vast scholarship, has not devoted much time to artistic studies.

Mr. Tyrwhitt has a good eye to colour and picturesque effect, though his sketches as printed are unequal. Contrast, for instance, the hardness of tone in the street scene facing p. 86 with the delicate and sympathetic treatment of the old house facing p. 106. On the whole, however, he does catch the glamour and charm of these oriental scenes with unusual success. Perhaps it is not fair to take exception to the camel depicted in the Khan al Dubabiyah (p. 160), though it is clearly a beast new to zoology. But what one feels about these pictures is that they are rather chosen as popular studies of the picturesque than inspired by any desire to illustrate the construction and decoration of Moslem buildings. They have thus a certain fortuitous character, nor is their selection always happy. For example, three illustrations are given of the Mosque of Ibrahim Agha, but not one of them shows the superb and magnificent wall-tile decoration, which is the finest thing in the mosque and one of the most splendid things in all Cairo. By the way, the plate p. 110 is wrongly assigned to Damascus: it should be Cairo.

Clearly, then, in writing the letterpress for these rather haphazard sketches Professor Margoliouth had a hard task. Mere impressions from scenes and buildings of to-day could furnish no plan for an architectural treatise nor basis for a discussion on the character and origin of Arab art. Accordingly the writer treats Cairo from an almost purely historical point of view, though he dates the principal buildings and gives their authors. But his space is too narrow, and he staggers under a load of material, which overburdens his style. His historical sketch of Jerusalem—mainly of course in Moslem times—falls naturally into a smaller compass, and so leaves him room for expression: while in the case of Damascus he makes a selection of scenes and events which relieves all pressure. Consequently the description

of these two cities is vigorous and luminous; and if the story had been illustrated by more architectural drawings, like that of the Aksa Mosque by Mr. Barratt, it would have possessed a double charm.

In another edition a plan of Cairo should be given to make topographical details intelligible. And may one protest against 'Saladdin'? Aladdin one knows, and Saladin; but 'Saladdin' is not English and not Arabic. But the volume as a whole is both learned and attractive, and we hope it will secure many readers.

CHILDREN'S CHILDREN. By Gertrude Bone.

With drawings by Muirhead Bone. London: Duckworth. 6s.

MRS. BONE'S pathetic story of cottage life is a thoroughly good piece of work, and Mr. Bone's drawings are an almost perfect accompaniment to it. Indeed, since the days of the illustrators of the sixties there has appeared no more fortunate combination of literature and art. Mr. Bone is known so generally as an architectural draughtsman that this excursion into the fields of figure work and rustic landscape will have a peculiar interest for his admirers. The result indicates that he is first and foremost a landscape artist. The landscapes scattered through the book are, without exception, admirably designed and rendered, but they have in addition a rare sympathy with natural light and air, which transforms their ungrateful pastures into things of beauty. With the figure subjects, however, this feeling for light and air does not blend so harmoniously, except when the figures occupy no more than a small part of the composition. Where they are relatively large we sometimes feel the want of more detail. Mrs. Bone's delineation of character is so minute that we instinctively expect similar definition in the drawings. Possibly the method of reproduction may have something to answer for. By reproducing the drawings in line a pleasant harmony is obtained between the penwork and the type; but those who have seen the few originals of the series that Mr. Bone has exhibited will feel that this harmony was gained at a very heavy sacrifice. Yet we have no hesitation in saying that, as it stands, this modest book is by far the best thing of its kind that has been published of recent years in England, and we trust its success will be in proportion to its merit, and therefore great enough to encourage Mr. and Mrs. Bone to further collaboration.

THE THOUGHTS OF LEONARDO DA VINCI. As recorded in his note books. Arranged and rendered into English by Edward McCurdy. London: Duckworth. 2s. 6d.

A DELIGHTFUL anthology of Leonardo's sayings culled from the larger edition of his literary works

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which Mr. McCurdy produced a short time ago. For the student of Leonardo the earlier volume will remain the most complete and convenient handbook, but those whose interest in that marvellous man is more general will find this selection adequate and illuminating, and those who do not know Leonardo at all should find it surprising too. If we think for a moment how slowly the science of geology was evolved, and remember that till nearly the middle of the nineteenth century the biblical narrative of the Flood was rigidly adhered to as explaining the phenomena of stratification, we shall realize that Leonardo's place among the pioneers of that science ought to be even higher than his place among the world's great artists.

EUGÈNE DELACROIX. By Dorothy Bussy. Duckworth. 5s. net.

AN unpretending little study which, if it is not incisive enough to serve as a final criticism of one of the most remarkable painters of the nineteenth century, is at least a safe and pleasant introduction to the study of his work. It might have been well to reproduce a few of Delacroix's drawings and sketches instead of some of the lithographs illustrating 'Hamlet' and 'Faust'; for these are curious rather than representative, and one or two specimens would have been enough. The statement on p. 45 as to *Le Massacre de Scio* is incorrectly worded: glazing cannot 'heighten' tones, it invariably deepens them; indeed there seems to be a little confusion in the whole paragraph. The sight of Constable's picture surely caused Delacroix to make his picture lighter, not darker, as glazing would certainly do.

THE NEOLITH. No. 1. November 1907. Royalty Chambers, Dean Street, W.

'THE NEOLITH' is a novelty among artistic publications. In 'The Germ' etching was employed for illustration; in 'The Dial' a special feature was made of original wood-engraving and lithography; in 'The Neolith' lithography is used both for the text and plates, the stories and poems contained in it being admirable examples of modern penmanship. Of the pictures, those by Mr. Sims and Mr. Raven Hill best combine vitality with coherence. It was perhaps a pity that the editors should have relied so much on veteran talent. Mr. Selwyn Image, Mr. Bernard Shaw, Mr. G. K. Chesterton and Mr. Frank Brangwyn are useful names with the public, but less practised work from younger pens would have been a more real *raison d'être*.

TREES IN NATURE, MYTH AND ART. By J. Ernest Phythian. Methuen. 6s.

A PLEASANT series of discursive essays, not very profound perhaps, but the work of a true lover of trees. In the section dealing with trees in art, the

author utilizes Hamerton and Ruskin to some profit, but he does not appear to be acquainted with Josiah Gilbert's useful book. When discussing trees as represented by modern painters, the names of Corot, Rousseau, Harpignies, and perhaps Daubigny, might have been cited, and there are one or two statements in the section on English painting that call for reconsideration. Crome's trees may, in some of his later works, be reminiscent of Hobbema, but they are not 'more stiff in the rendering both of branch and leafage.' Mr. Phythian has evidently not seen *The Poringland Oak*; nor does the estimate of Constable's power of painting trees take into sufficient account his recorded utterances. Countless proofs exist at South Kensington and the British Museum of the enthusiasm with which he studied their ramification, leafage, and, above all, their colour. In this latter respect, as regards the elm, the ash, the willow and the poplar, he is more like nature than any other master; and the study by him which Mr. Phythian reproduces is the one piece of painting illustrated in the book which might at first sight be mistaken for a photograph from nature.

A CATALOGUE of the autograph manuscripts and other remains of Thomas Chatterton, now in the Bristol Museum of Antiquities. Edited by W. R. Barker. Printed for the committee by J. W. Arrowsmith. 6d.

THE Bristol Art Gallery was enriched in 1904 by the kindness of Sir George White, who purchased the collection of Chatterton manuscripts and memorials formerly belonging to the late Mr. Sholto Vere Hare, and presented it to Chatterton's native city. Previously the gallery had possessed Chatterton's will, Catcott's collection of Chattertoniana and other interesting things; and since 1904 it has acquired a few more items, including the manuscript of the Satire on Horace Walpole, presented by Mr. W. E. George, of Bristol. The catalogue before us has been compiled by Mr. W. R. Barker, the chairman of the Museum and Art Gallery Committee, and is an important document for students of Chatterton. It is carefully and ably done, and the illustrations include one or two facsimiles. In the interest of those living far from Bristol, a few more facsimiles might have taken the place of some of the other illustrations.

THE SEASONS, being an illustrated Kalendar for 1908. London: The Cornubian Press, 502 Birkbeck Chambers, Holborn. Cornwall: Redruth. 3s. net paper, 5s. net bound. To hang up, 2s. 6d. net.

OPPOSITE each month in this calendar is a drawing by Mr. R. F. Reynolds, with a verse from the old Devon song of the seasons beneath it. Beneath

the months are placed a few wise sayings from great authors, and each page is enclosed in a border of brambles and leaves. Mr. Reynolds's illustrations are pretty, but the type, which must probably be ascribed to Mr. W. S. Lear, the author of the decorations, is so 'ornamental' as to be practically illegible. The great masters of type never forget that the object of letters is to be read.

OLD SPANISH MASTERS. By Timothy Cole. With historical notes by Charles H. Caffin and Comments by the Engraver. Macmillan. 31s. 6d. net.

SPANISH painting is so rapidly coming to be the fashion that Mr. Cole's new book should be generally acceptable. Like its predecessors, it is generously supplied with examples of his unique skill as a wood engraver; the historical accompaniment is adequate, if not of striking originality; and Mr. Cole's own comments are as much to the point as ever. On technical matters he is one of the soundest of living critics, combining enthusiasm with a keen analytic vision to a degree that few can claim. If he has a fault as a critic, it is that he seems interested rather by the *facture* of a picture than by the quality of the invention upon which the whole design is founded. The clever craftsmanship of a Murillo, for example, appears to prevent him from seeing how mediocre is the creative power underlying it. The failing is perhaps the natural consequence of his profession. Mr. Cole is not a creative artist (in the strict sense of the word), but a most gifted and original interpreter of other men's creations. His business is with the tones and substance and texture of a picture as he finds it, not with the factors that led to its making. In the present volume he renders examples of the chief masters of the Spanish school from Morales to Goya, and the variety of his tasks forms an excellent test of the powers of his medium. Briefly, the result may be summed up as follows: where the original is tender and atmospheric, wood engraving conveys those qualities perfectly; where the original is fierce and sharp, wood engraving softens the abrupt transitions. In all cases it preserves general relations of tone more accurately than a photograph, but it cannot, of course, render minute detail. Morales, Cano and Murillo fare better than Ribera and Greco. Velazquez, however, inspires Mr. Cole almost to transcend the limitations of his process: a more brilliant and spirited rendering of the equestrian *Don Baltasar Carlos* of the Prado would be hard to imagine. The suggestion of tone, texture, colour and brushwork is beyond all praise, and Goya's *Majas on the Balcony* is hardly less fine. The effect of the prints is damaged by the ugly lettering printed below them, and *La Hilanderas* is placed upside down on the page, a blunder which, curiously enough, disfigured several of the prints in Mr. Cole's previous book. Perhaps, however, reviewers are

given copies which could not otherwise be sold! If so, the obsolete practice of defacing the title-page with a stamp only adds insult to injury.

SMALL BOOKS AND PAMPHLETS

VOLUMES on Bellini and Rossetti have been included in Messrs. Jack's small series. The coloured reproductions in both cases are rather simplified versions than facsimiles of the originals, and cannot, of course, approach the brilliant quality of their colour. Mr. Lucien Pissarro's study of Rossetti is straightforward and a sound piece of criticism. Mr. George Hay's book on Bellini is more pretentious in tone but less informing, and contains some queer mistakes.—Miss Hope Rea's volume on Rubens in Messrs. Bell's Miniature Series aims at presenting a more complete picture, and makes fairly good use of the large mass of materials available.—Mr. William H. Goodyear has printed an interesting note on 'The Widening Refinement in Rheims Cathedral,' showing how the piers of the nave are made to diverge above the capitals, the divergence at the transepts amounting to no less than 20 inches.—Dr. Sarre sends an illustrated reprint from the Munich 'Jahrbuch' dealing with an interesting thirteenth-century metal cup said to have been made for the Atabek Lulu of Mosul.—The Board of Education has issued a fully illustrated account of a series of twelve Delft plates painted with representations of the tobacco industry, recently presented to the Victoria and Albert Museum by Mr. J. H. Fitzhenry.—Messrs. Siegle have added to the Langham Art Library E. v. Mayer's little book on 'Pompeii as an Art City,' which would make no bad popular introduction to classical life in the first century.

CATALOGUES

THE Ny Carlsberg Glyptotek at Copenhagen has just produced an illustrated Supplement to the Catalogue of Antique Sculptures in its possession. Seventy-three large plates illustrate clearly many hundred examples, so that the book is a valuable addition to the student's reference library. It is published by the firm of Vilhelm Trydes of Copenhagen.—The Goldsmiths and Silversmiths' Company have issued a handsome account of a collection of interesting antique French clocks which they are exhibiting at 112 Regent Street. It is illustrated with half a dozen excellent plates, which deserve the attention of collectors both of clocks and of objects of art. The Louis XV clock supported on the back of an elephant appears to be of particular importance.—Mr. B. T. Batsford has issued an illustrated list of books on the Arts and Crafts of singular excellence.—From the Board of Education we have received an Annual Report for the year 1906-7 and two catalogues: one of English ecclesiastical embroideries from the thirteenth to the sixteenth century in the Victoria

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and Albert Museum, and the other of Japanese colour prints by Toyokuni I in the National Art Library.—A third edition of the Short Guide to the portraits in Christ Church Hall, Oxford, has also appeared recently, with a preface by Professor Haverfield.

MR. ALGERNON GRAVES is adding to his fine series of Catalogues of English Exhibitions a volume dealing with the British Institution (1806-1867). As he points out, the volume has a double importance. Not only were these exhibitions patronized by the greatest artists of the time, it being a common practice to send to the British Institution pictures which had excited attention elsewhere, but the catalogues up to the year 1852 gave the size of each exhibit. The importance of this in identifying pictures after the lapse of many years needs no insistence, and Mr. Graves's new volume will thus become even more indispensable than its predecessors to all who have to do with English pictures.

PRINTS

THE sixth plate of the well-known Medici prints has just been issued by Messrs. Chatto and Windus. It is a reproduction in colour of the well-known

painting of the *Annunciation* by Lorenzo di Credi in the Uffizi, the reproduction being about one fourth the size of the original picture. It deserves to be ranked among the most successful plates which Messrs. Chatto and Windus have hitherto issued. Nothing could be better than the fidelity with which the figure of the Virgin is reproduced, the cool, pale tones of Lorenzo being suggested with wonderful truth; and the garden seen through the pillars in the background, with its luminous sky overhead, is rendered with delightful effect. Not the least pleasing feature of this series is the uniform artistic quality of the prints. They are pleasant in colour, surface and texture, as well as being photographically exact, and thus are as useful for decoration as for study.—From Mr. Elkin Mathews we have received a handsome *Calendarium Londinense* for 1908, decorated by Mr. W. Monk with an etched plate of the half-timbered houses in Holborn.—Messrs. Frost and Read send an artist's proof of a mezzotint by M. Cormack after George Morland's *Pledge of Love*. The effect is pretty, but in point of spirit and vigour it is less brilliant than Mr. Wilson's plate after George Romney which we noticed last month.

RECENT ART PUBLICATIONS*

ART HISTORY

- LOEWY (E.). *Nature in Greek art*. Translated from the German by J. Fothergill. (8×6) London (Duckworth), 5s. Illustrated.
- Burlington Fine Arts Club. *Exhibition of early German art*. Illustrated catalogue. (16×12) London (privately printed), 72 plates.
- WILLIAMS (L.). *The arts and crafts of older Spain*. 3 vols. (8×5) London (Foulis), 15s. net. Plates.
- VASARI on technique, being the introduction to the three arts of design, architecture, sculpture and painting, prefixed to the *Lives*. Translated by L. S. Maclellan. Edited, with introduction and notes, by G. Baldwin Brown. (9×6) London (Dent), 15s. net. Illustrations, 2 in colour.

TOPOGRAPHICAL ANTIQUITIES

- MASPERO (G.). *Causeries d'Egypte*. (9×6) Paris (Guilmoto), 7 fr. 50. Essays, archaeological and artistic, reprinted from the 'Journal des Débats,' 1893-1907.
- BRUCE (J. C.). *The handbook to the Roman Wall*. Fifth edition. Revised by R. Blair. (7×5) London (Longmans, Green), 2s. 6d. net. Illustrated.
- PETER (A.). *Sketches of Old Dublin*. (7×5) Dublin (Scaly, Bryers & Walker). Illustrated.
- JOHNSON (Mrs. T. F.). *Glimpses of Ancient Leicester*, in six periods. Second edition. (9×5) London (Simpkin). Illustrated.
- AGATI (S.). *Il 'Cicerone' per la Sicilia*. Guida per la visita dei monumenti e dei luoghi. (7×4) Palermo (Reber). Illustrations, maps, etc.
- RICCI (C.). *Cento vedute di Firenze antica*. (13×9) Florence (Alinari). Phototypes.
- BRINTON (S.). *Mantua*. RENARD (E.). *Köln*. (10×7) Leipzig (Seemann), each 4m. Vols. of the 'Berühmte Kunststätten' series. Illustrated.
- INCHBOLD (A. C.). *Lisbon and Cintra*. With some account of other cities and historical sites in Portugal. (9×6) London (Chatto & Windus), 10s. 6d. net. 30 colour plates by S. Inchbold.
- O'CONNOR (V. C. S.). *Mandalay and other cities of the past in Burma*. (10×6) London (Hutchinson), 21s. net. Illustrations, some in colour.

BIOGRAPHICAL WORKS AND MONOGRAPHS

- BAILY (J. T. H.). *Francesco Bartolozzi, R.A.*: a biographical essay, with a catalogue of the principal prints and a six years' record of auction prices. (11×8) London (Otto), 5s. net. 'Connoisseur' extra number. Plates, some in colour.
- MOLMENTI (P.) and LUDWIG (G.). *The life and works of Vittorio Carpaccio*. Translated by R. H. Hobart Cust. (12×9) London (Murray), 52s. 6d. net. Illustrated.
- BUSSY (D.). *Eugène Delacroix*. (8×6) London (Duckworth), 5s. net.
- SCHUBRING (P.). *Donatello, des Meisters Werke in 277 Abbildungen*. (10×7) Stuttgart (Deutsche Verlags Gesellschaft), 8 m. 'Klassiker der Kunst.'
- SCHMID (H. A.). *Die Gemälde und Zeichnungen von Matthias Grünewald*. Pt. I. (20×16) Strassburg (Heinrich), 60 m. 62 phototype plates.
- ROLES (W.). *Franz Laurana*. (12×9) Berlin (Bong), 36 m. 180 phototypes.
- NOTTEN (M. van). *Rombout Verhulst, beeldhouwer, 1624-1608*. Een overzicht zijner werken. (15×11) Hague. (Nijhoff), 27 fl. 50. 53 phototypes.

ARCHITECTURE

- LICHTENBERG (R. Baron von). *Die ionische Säule als klassisches Bauglied rein hellenischen Geistes entworfen*. (10×6) Leipzig and New York (Haupt), 2 m. Illustrated.
- ZELLER (A.). *Die romanischen Baudenkmäler von Hildesheim: unter Berücksichtigung des einheimischen romanischen Kunstgewerbes*. (15×11) Berlin (Springer), 40 m. 46 plates.
- WOOD BROWN (Rev. J.). *The builders of Florence*. With 74 illustrations by H. Railton. (11×9) London (Methuen), 18s. net.
- MILLAR (R.). *Trondhjem cathedral, a history and description*. (9×12) Trondhjem (Holback, Heriksen). Text in English, Norwegian and German; 76 pp. illustrated.
- Oude gebouwen te Leiden, samengesteld in opdracht van de Vereeniging 'Oud-Leiden.'* (10×6) Leyden (Théonville), 2 fl. Illustrated.

PAINTING

- WILKINSON (N. R.). *Wilton House Pictures*. With an introduction by the Earl of Pembroke and Montgomery. 2 vols. (16×13) London (Chiswick Press). £12 12s. net. 75 photogravures.

* Sizes (height×width) in inches.

Recent Art Publications

GLUCK (G.). *Niederländische Gemälde aus der Sammlung des Herrn Alexander Tritsch in Wien.* (18×14) Vienna (C. Gerhold's Sohn), 60 m. 25 photogravures, etchings by W. Unger, etc.

BERENSON (B.). *North Italian painters of the Renaissance.* (7×5) London, New York (Putnam's Sons), 6s. 1 plate.

Catalogo del Museo civico di Pisa. (8×6) Pisa (Tipografia municipale), 1 l.

GUADAGNINI (A.). *R. Pinacoteca di Bologna. Catalogo dei quadri.* (7×5) 1 lire.

SCULPTURE

CAPART (J.). *Une rue de tombeaux à Saqqarah.* 2 vols. (12×9) Brussels (Vromant), 75 fr. Phototypes.

FASTENAU (J.). *Die romanische Steinplastik in Schwaben.* (11×7) Esslingen a. N. (Neff), 4 m. Illustrated.

FOROT (V.). *Le maître-autel de Naves et son retable.* (10×6) Tulle (Fourgeaud), 2 frs. 13 plates.

KLUGA (T.). *Beschreibung der in den Kirchenschätzen Hannovers und Sachsen befindlichen geschnittenen Steine.* 1 Heft. *Schatzkammer des Domes und der St. Magdalenenkirche zu Hildesheim.* (9×5) Hildesheim (Lax), 14 pp. 1 plate.

ILLUMINATED MSS.

VITZTHUM (G., Count). *Die Pariser Miniaturmalerei unter Zeit des hl. Ludwig bis zu Philipp von Valois, und ihr Verhältnis zur Malerei in Nordwesteuropa.* (9×6) Leipzig (Quelle & Meyer), 18 m. 49 phototypes.

A descriptive catalogue of twenty illuminated manuscripts, Nos. LXXV to XCIV (replacing twenty discarded from the original hundred) in the collection of H. Y. Thompson. (11×7) Cambridge (Univ. Press).

JAMES (M. R.). A descriptive catalogue of the manuscripts in the library of Trinity Hall. (11×7) Cambridge (Univ. Press), 5s. net.

ENGRAVING

MAJOR (E.). *Holzschnitte des fünfzehnten Jahrhunderts in der öffentlichen Kunstsammlung zu Basel.* (14×11) Strassburg (Heitz), 40 m. 20 facsimiles, 13 in colour.

KRISTELLER (P.). *Decalogus, Septimania Poenalis, Symbolum Apostolicum: drei Blockbücher der Heidelberger Universitätsbibliothek.* (15×11) Berlin (Cassirer for the 'Graphische Gesellschaft'), 25 plates.

LAYARD (G. S.). *Suppressed plates, wood engravings, etc., together with other curiosities germane thereto.* (8×6) London (Black), 10s. 6d. net. Illustrated.

HELLEU. *A gallery of portraits. Reproduced from original Etchings.* With an introduction by F. Wedmore. (20×15) London (Arnold), 25s. net. 24 plates.

CERAMICS

LAKING (G. F.). *Sèvres porcelain of Buckingham Palace and Windsor Castle.* (13×11) London (Bradbury, Agnew), £10 10s. net. 63 colour plates.

BUSHELL (S. W.), and LAFFAN (W. M.). *Catalogue of the Morgan collections of Chinese porcelains.* (10×6) New York (Metropolitan Museum). Illustrated.

TURNER (W.). *Transfer printing on enamels, porcelain and pottery: its origin and development in the United Kingdom.* (10×6) London (Chapman & Hall), 25s. net. Illustrated.

WYLDE (C. H.). *How to collect continental china.* (9×6) London (Bell), 6s. net. Illustrated.

METAL WORK

MARSHALL (F. H.). *Catalogue of the Finger Rings, Greek Etruscan and Roman, in the departments of antiquities, British Museum.* (10×7) London (British Museum), 35 plates.

HIRTH (F.). *Chinese metallic mirrors, with notes on some ancient specimens in the Musée Guimet, Paris.* New York (Stechert), 3s. 1 plate.

WYLLIE (B.). *Sheffield Plate.* (9×6) London (Newnes), 7s. 6d. net. Illustrated.

MISCELLANEOUS

EVE (G. W.). *Heraldry as art; an account of its development and practice chiefly in England.* (9×5) London (Batsford), 12s. 6d. net. Illustrated.

GNECCHI (F.). *I tipi monetarii di Roma imperiale.* (6×4) Milan (Hoepli), l. 5. 28 phototypes.

CRONBACH (E.). *Die österreichische Spitzenhausindustrie, ein Beitrag zur Frage der Hausindustriepolitik.* (10×6) Vienna, Leipzig (Deutcke), k. 7.20 or m. 6.

KREOWSKI (E.) and FUCHS (E.). *Richard Wagner in des Karikatur.* (12×9) Berlin (Behr), 10 m. Illustrated.

FRASER (A. D.). *Some reminiscences and the Bagpipe.* (9×6) Edinburgh (Hay), 10s. 6d. net. Illustrated.

The Gardens of England in the southern and western counties. (11×8) London ('Studio' offices), 5s. net. Plates, some in colour.

HOFFMANN (R.). *Die Kunstaltertümer im erzbischöflichen Klerikalseminare zu Freising.* (10×6) Munich (Lindauer), 2 m. 50. 32 illustrations.

Katalog der Ausstellung für Kirchliche Kunst zu Soest, 1907, verbunden mit einer Ausstellung von Werken Aldegrevs. (9×6) Munich (Bruckmann). Illustrated.

TOWSE (J. W.). *A short account of portraits, pictures, plate, etc., in the possession of the Worshipful Company of Fishmongers of London.* (10×8) London (Clowes), 16 plates.

ART IN GERMANY



AN error has crept into my last month's notes relating to the restoration of the Rohan palace at Strassburg. M. Koechlin has had the kindness to call my attention to the fact that he is a member of the supervising committee, but that the interior decoration has been entrusted not to himself but to M. George Hoentzschel.

Few artists of prime importance seem to have made so few drawings as Boecklin. Even the National Gallery at Berlin, which is wondrously rich in original drawings by continental, more particularly German, artists of the nineteenth century, possesses comparatively few by Boecklin, and so important an institution as the Royal Print Room at Dresden owns only one. This would

appear, to the ordinary eye, very slight, barely more than a cue which would enable the artist himself to recall an idea which he may have formed some time past. A great percentage among Boecklin's drawings and studies displays this character, and it is perhaps for this reason—because they seemed executed with little affection and less care—that small attention was paid to them during Boecklin's lifetime. There was really only one collector of them, Freiherr von Heyl of Darmstadt, who brought together an unparalleled selection of seventy-five drawings. He has just made a splendid gift of them to the museum at Darmstadt, together with a portrait of Boecklin by himself and another oil painting by Boecklin.

The great attention that has of late been paid to modern ceramic art has induced connoisseurs and collectors to settle a renewed interest upon old

Art in Germany

porcelain, which for the better part of the nineteenth century had fallen into sore neglect. The prestige of the Meissen ware, the *Vieux Saxe*, was so great that it could never quite dwindle down into nothing, but who cared during the sixties, seventies or eighties for Nymphenburg, Frankenthal, Ludwigsburg, &c., crockery? The exhibition at the Jassi Museum in Leipzig, two years ago, to which attention was directed in these columns, brought to light the produce of several Thuringian factories, the existence of which had been completely forgotten. The old factories are now looming up again, especially Nymphenburg, and are improving their reproductions of old models, as well as producing fine modern work. Moreover, genuine old specimens of these factories are now being paid for at fabulous rates in the auction room, and the interest taken in old porcelain is evinced by the numerous works which appear on the subject. One of the newest and most interesting is that which treats of the old factory at Ludwigsburg, in Würtemberg. It is published in the shape of an album with reproductions of no less than 1,300 specimens, offering the majority of the types and models which this factory has produced during the eighteenth century. B. Pfeifer accompanies the illustrations with historical and explanatory notes.

The present museum at Frankfort-on-the-Main was founded by Städel, who left the nucleus of a collection, sufficient means to support and enlarge it, and to support a small school of design along with it, and a regulation according to which the management of the establishment was to remain for ever independent of the municipal government. It is, by visitors and foreigners, generally, looked upon as a municipal institution, whereas it is a private establishment, bequeathed to the town with certain restrictions. These have always stood in the way of improvement to a certain extent, as the city, for example, was not in a position to vote means for the museum if it was not to have any voice as to the disposal of these means. The following solution has now been proposed. A new building for modern art—including modern sculpture, which is altogether lacking at the Städel—is to be erected and established by the town, on the grounds of the old museum, and—in the interest of the visiting public—connected with the old Städel Museum building by a passage. The modern museum is to be theoretically conducted by a distinct committee or staff, which is practically to be identical with that which runs the Städel Museum. Thus the integrity of the latter may be preserved, but it will be an easy matter to reserve for it hereafter the province of old art—say, prior to 1850—whereas all the new work will be the care of the new museum; and there will be no danger of the two establishments not working

hand in hand. The Pfungst bequest furnishes ample means to start the modern museum with.

The so-called portrait of the Emperor Matthias Corvinus by Rubens, once in the Kann collection at Paris, has come to the Frankfort Museum as a gift, but we have had to give up a much more important painting to Paris. Rembrandt's portrait of Saskia, which belonged to the late Count Luckner of Altfranken, near Dresden, has been sold to Baron Edmond de Rothschild, in spite of its being entailed.

The Bavarian Government has taken up the suggestion of the *Dürer-Bund*, of which I made mention some time ago, and opened a competition, free to all German artists, for designs for new postage stamps. The prizes offered are not large, but the interest centring in the competition is, and thus a very good issue may safely be anticipated. The Bavarian stamps indeed, almost more than any others, need replacing by some superior designs, inasmuch as they are the most old-fashioned of all.

The exhibition of the *Gallerieverein*, at Stuttgart, of the collection in the castle of Liechtenstein, was of especial interest. The reputation of this castle rests upon Hauff's account of it in his once-famous novel. As a matter of fact the building itself is an early nineteenth-century romantic imitation, but the collection it houses belongs to the fifteenth and sixteenth centuries. It does not boast of any pictures by masters of the first rank like Dürer and Holbein, but many excellent specimens by artists like Hans Schüchlin, B. Zeitblom, the master of Messkirch, and G. Ratgeb are to be found in it. Visitors to the exhibition were specially interested in the anonymous altar-pieces of the Suabian-Alemanian School and of the School of Ulm.

H. A. Schmid has only just issued his fine publication on *Grünwald*—in which all seven of the master's authenticated paintings and most of his drawings are reproduced, and a new, apparently important *Grünwald* has been discovered. Professor Lange has had the good fortune to find it over the altar of the village church at Stuppach, in Würtemberg. It represents the Madonna in a lovely garden, with the nude Christ-child standing upon her knee. The picture was probably painted for the chapel of the *Deutschordenschloss* at Mergentheim: the church in Stuppach was not erected before 1607. Lange has traced a tradition according to which the picture once bore *Grünwald's* name and the date 1510, but both have now vanished in consequence of the painting having been thrice restored.

We hope to deal next month with the important exhibition of representative examples of the great English masters at Berlin.

During his recent visit in England, the German Emperor expressed his desire to be able to show the German public what English eighteenth-

century art is really like. Heretofore it has seen little more than forgeries, poor copies, and, at best, second-rate originals. Some of the English aristocracy have gladly grasped the opportunity of adding their help towards the spread of renewed good feelings between the two nations by giving practical aid to the emperor's plans. According to reliable accounts, pictures are to be sent to the loan exhibition (which is to be opened on the emperor's birthday at the Royal Academy in Berlin) which have not been removed from their homes in favour of any occasion for fifty years and more. The most famous among these will be the duke of Westminster's *Blue Boy* and *Lady Georgiana Spencer* by Gainsborough. The duke of Devonshire, the duke of Wellington, the duke of Rutland, the marquess of Londonderry, Sir Ernest Cassel, Sir Julius Wernher, Lord Burton, Charles Wertheimer, Otto Beit, Pierpont Morgan, etc., will also figure among the foreign contributors, likewise the Royal Academy. Nearly sixty canvases—among them more than a dozen each of famous Gainsboroughs and Reynoldses—and many *objets d'art* are to

cross the channel. The emperor himself, Prince Charles Frederick of Hesse, the Prince of Lippe, besides several Berlin collectors, will also contribute. A collection of fine mezzotints and stipples is to supplement the exhibition of oil-paintings.

While one cannot be too grateful for what is going to be offered, one cannot help regretting that the restriction as to eighteenth-century art has not been waived in favour of the single name of Rossetti. The number of German students who possess anything like a real knowledge of Rossetti's work seems to stand in inverse proportion to the number who are enthusiastic about him. There are no less than three German monographs on Rossetti; but even Germans who manage to visit England rarely contrive to see more than the half-dozen canvases at the National Gallery and the Victoria and Albert Museum. An occasion like the above might have served to acquaint us with the *real* Rossetti as revealed in the Rae and Murray collections.

H. W. S.

ART IN AMERICA

THE MORGAN COLLECTION OF CHINESE PORCELAIN

THE collection of Chinese porcelains belonging to Mr. J. Pierpont Morgan, the distinguished art collector, is one of the finest in the world. It has for a number of years been among the chief attractions of the Metropolitan Museum of Art in the City of New York, and its being exhibited there, intelligently arranged as it is, affords to all lovers of oriental art the best opportunity for studying the characteristics of one of its most prominent branches.

Three years ago Mr. Morgan published a magnificent catalogue of his collection for private circulation, an octavo volume of inestimable value on account of its coloured illustrations. It was, of course, not possible to place such a publication within the reach of the general public. The present catalogue,¹ a second edition as it were, serves that purpose and answers it in every respect.

The letterpress is the joint work of Mr. Wm. Laffan and Dr. Stephen W. Bushell, C.M.G. The former, to whose judicious labour the arrangement and classification of the collection were due in the first instance, justly lays stress in his preface on the change brought about by modern research, which has 'dispelled many of the illusions and trade traditions that obscured the whole history of Chinese porcelain.' His classification bears

witness to an improved method, and collectors will certainly benefit by the lessons he tenders in connexion with this new catalogue. Until about a generation ago very little criticism was brought to bear on the correct classification of porcelains. The most incredible legends were told and accepted in good faith. It is but twenty years ago that the so-called 'Crusader Plate,' said to have been picked up in the Levant by some knight-errant during the Holy War, was exhibited as the *pièce de résistance* of King Augustus's great collection in Dresden, when by analogy with a dated specimen it could be shown not to be older than the Kia-ting period, A.D. 1522-67.² Legends of this kind seem to be inseparable from the trade in old Chinese porcelains, as from that in objects of *vertu* generally. They are a great impediment in the acquisition of real connoisseurship.

The present catalogue is free of all such traditional prejudices, and Mr. Laffan's preface contains a terse but clear view of the progress recently made in the study. It has been reproduced from the first edition; but on page xvii a footnote has been added, referring to a fact of great importance, if it can be substantiated: the discovery in Egypt of a Chinese celadon bowl beneath the foundations of a structure 'known to date from the tenth century.' The celadons known as 'Lung-ts'uan-yau,' with the crackled ware known as 'K'o-yau,' were, according to native authorities, first made by the brothers Ch'ang, and these are said to have lived under

¹ Catalogue of the Morgan Collection of Chinese Porcelains. By Stephen W. Bushell and William M. Laffan. New York: The Metropolitan Museum of Art. 1907. 8vo., pp. lxxv and 195.

² See my letter in 'Journal of the China Branch, R. Asia Soc.,' 1888, p. 40.

Art in America

the Southern Sung dynasty dating from 1127 A.D. The discovery of a celadon bowl of the tenth century will, therefore, be a puzzle to us, unless we assume that either there is a misunderstanding about its real age, or that objects resembling in style the later celadons existed generations before the twelfth century, and are covered by native accounts of older varieties hitherto not identified.

The catalogue is preceded by a historical introduction written by Dr. Bushell and reproducing in condensed shape the section on porcelain in his admirable work, 'Chinese Art.' Collectors will find the reproduction of marks and seals forming part of the introductory chapter particularly useful. The main value of the work, however, consists in the accurate description of exhibits, many of which have been illustrated by photogravures of the most perfect type, no less than 144 objects being represented on seventy-seven plates.

The illustrations in this comparatively inexpensive second edition are, of course, not so well adapted to home study as the coloured plates of the original Morgan catalogue; moreover, most of the objects have been reversed by the photographic process, which is not the case in the former. But since the catalogue is destined to be used in connexion with the collection itself, this may hardly be looked upon as a drawback. My personal taste is not in favour of the spelling adopted here as well as in Bushell's 'Chinese Art.' The Peking dialect, though spoken by the emperor and his court, does not lend itself so well to popular works on Chinese subjects as the traditional style to which Western readers have been accustomed. We should spell 'K'ang-hi,' 'K'ien-lung,' and 'Kia-k'ing,' and not 'K'ang-hsi,' 'Ch'ien-lung,' and 'Chia-ch'ing. The book is well got-up and a credit alike to authors, publishers and printers.

FRIEDRICH HIRTH.

A STANDARD FOR AMERICAN COLLECTORS

A CERTAIN portion of the artistic inheritance of Europe makes its way annually across the Atlantic. Fifteen or twenty years ago these transfers attracted but little attention. It was notorious that a considerable proportion of the works of art sold to America, even when their authenticity was beyond question, were not things of the first importance. The earlier American collectors all formed their collections with some difficulty, since the bulk of experience with regard to pictures was in Europe, and was employed in the interest of the vendors rather than of the purchasers. America, in fact, had to obtain her knowledge gradually, and in the process accumulated a large number of pictures that would not stand the test of examination. With the growth of a finer critical taste the quality of the pictures purchased from

Europe improved, until American collectors now absorb the great majority of the fine works of art that come into the market. The collections of the country thus present a peculiar *mélange* of recently acquired masterpieces with earlier purchases which are for the most part second-rate, if not positive rubbish.

The establishment of a fixed and certain standard of criticism is thus the crying need of the moment, so that henceforth American collectors may know which of the examples they possess may be used as a foundation for future knowledge and future acquisition, and which must be distrusted or discarded. An American connoisseur has now applied himself to this formidable task, and, if we may judge by the first portion of his work,¹ has succeeded in a manner which cannot but command respect all the world over.

The object Mr. Jaccaci and his painter-colleague have in view is the selection of those pictures in American private collections of which the excellence and authenticity are beyond question; the illustration of them by the best modern photographic process; and the criticism of them by the greatest living critics of all schools and shades of opinion. No word in the future can ever be raised against the pictures which can survive this supreme ordeal. Hence inclusion in Mr. Jaccaci's book amounts to nothing less than a permanent and indisputable guarantee. Not only is the character and quality of each picture traced by the most expert specialists in relation to its maker's work, not only is its history given in the utmost detail, but every book and document bearing upon it is quoted, so that the reader who wishes to verify any point for himself, or trace a connexion with other pictures of the same kind, can turn to the book with the certainty of being satisfied.

The work is presented in a form as massive, sound and sumptuous as its contents. The large page is admirably spaced and printed, the only decorations admitted being engraved on wood after designs by Mr. Kenyon Cox reminiscent of the rich simplicity of the 'Hypnerotomachia,' and the pictures are reproduced in an admirable series of photogravures, in which, we notice, special attention has been paid to the exact rendering of detail. Altogether the book aims at the highest possible standard of finish that the most exacting taste could require. A word may be added as to the general plan of the volume. It opens with an eloquent introduction by Mr. John La Farge. Then the collections are dealt with in turn, first in an essay dealing with each collection as a whole, the essays in the volume before us being from the

¹ 'Noteworthy Paintings in American Private Collections.' Edited by John La Farge and August F. Jaccaci. Vol. I. New York: The August F. Jaccaci Co., 489 Fifth Avenue. London: The Burlington Magazine, Ltd, 100 copies only. £200 net per volume.

pens of Mr. La Farge, Mr. Kenyon Cox, Mr. Samuel Isham and Sir Martin Conway. Then the notable pictures contained in the collections are illustrated and discussed one by one, each single work being made the subject of critical papers by all the best-known specialists on the master concerned, these papers being supplemented by the ample bibliography to which we have referred. Now and then, of course, we meet with an essay which is below the standard of its fellows, but these instances are few, and where we have the opinion of all the greatest authorities in England, Germany and Italy, it is unfair to cavil if once or twice a minor talent appears in company with them. Never before has such an array of critical excellence been marshalled under the same flag.

The first collection discussed is that of Mrs. John L. Gardner of Boston, so rich in masterpieces that we can mention only a few of the most striking things that the series of photogravure plates reveals. Among the Raphaels the portrait of Inghirami takes precedence. The story of its discovery in the Inghirami palace is so extraordinary as to induce suspicion, but a glance at the photogravure is enough to show that we are here face to face with a genuine work by Raphael's own hand, and that the famous picture in the Pitti which has hitherto passed for his is nothing more than a good studio copy. The Giorgione which used to be in the Loschi Palace at Vicenza affords another indication that masterpieces of the rarest and most precious order may now and again fall to the lot of fortunate Americans. The noble and unusual *Santa Conversazione* by Andrea Mantegna from the Drago collection points the same moral, while Titian's *Europa*, once in the possession of Lord Darnley, induces keen regret that it was from a wealthy England, not from an impoverished Italy, that this treasure was captured.

The possession of three or four masterpieces of this kind might seem the result of a fortunate accident, but when these treasures are supported by a series of works by other great painters from Giotto to Degas, including more than one work by Rembrandt, and noble specimens of such rare artists as Pesellino, Botticelli and Vermeer, it is clear that modern American collecting is as wisely directed as it is munificently backed. Compared with the great collections of Europe this of Mrs. Gardner's is but as a thing of yesterday; but imagine for a moment that it existed in Rome! Would it not be the most attractive and wonderful collection there outside the Vatican? Even the famous Borghese room, with its Titians and a reputed Giorgione, would hardly hold its own, for in the Boston collection we find none of that environment of bad pictures which weights the balance against almost every gallery in Europe.

In the Gardner collection the series of pictures ends, as we have indicated, with a superb portrait

by Degas. This portrait introduces us to a phase of collecting where the Americans are no longer rivals whose greatest successes we can regard with complacency, but to one in which they are uncontestedly ahead of us. While we have been patronizing modern art half-heartedly—or, more frequently, neglecting it altogether—America has quietly secured the pick of our treasures.

When we find out some day that our living masters were worth a place in our public collections, the chance of getting fine examples will have vanished for ever. It is one of the peculiarities of modern painting that most painters express themselves perfectly only on a few occasions spread over a few felicitous years. All the work they do before those years is immature; all that comes after it is degenerate. American collectors may have had to pay what seem to us large prices for choice examples of modern work, but they have got the best things, and when at last we realize that we too ought to have similar choice examples, we shall find that none are left for us.

These mournful considerations are inevitably suggested by a glance at Messrs. La Farge and Jaccaci's book. We may take for example the pictures which they illustrate from the collection of Mr. Alfred Atmore Pope. The series begins with a beautiful example of Puvis de Chavannes. So large a part of that great master's life was devoted to decorative painting that his easel pictures are already practically unattainable. Whistler's best work is in the same position: the richest collector can now hope for no more than occasional scraps and sketches. The pictures of his best time have found either permanent homes, or resting-places from which they will not easily be moved. What European gallery could reasonably hope to match Mr. Pope's three examples: the *Blue Wave*, the *Old Westminster Bridge*, and the *Nocturne in Blue and Violet*? It would be almost as difficult to match his Manet, *La Guitariste*, or his Renoir, *The Girl with the Cat*—one of the works of the too brief period which produced the *Madame Charpentier and her Children* recently added to the Metropolitan Museum.

It is impossible to discuss in this place the fine specimens of such masters as Daumier, Degas and Claude Monet with which these rarities are surrounded, or the notable portraits in the Terrell collection, where Gainsborough and Reynolds show to such wonderful advantage. To omit all mention of them would be unfair, yet the general character and aim of the book are even more important than the splendour of its contents, which can speak for themselves.

If the earlier part of the work proves how fully America has succeeded in overcoming the difficulties which her pioneer collectors had to face, the second portion indicates that, so far as modern painting is concerned, she is not so much the equal of Europe as actually her superior. England, at

Art in America

least, by comparison cuts but a sorry figure. That is, however, no concern of the great collectors to whom this monumental work appeals. Their feelings must be those of pride in their nation's achievement, and of gratitude to the two connoisseurs who have done so much to place that achievement upon an impregnable foundation.

C. J. HOLMES.

CO-OPERATION IN DECORATIVE SCULPTURE

THE lesson to be derived from some recent attempts in America at the adornment of public buildings with sculpture seems, at last, in a fair way to be learned. Hitherto statues, some of them very good statues considered in themselves, have too often failed of their decorative purpose through lack of any general plan enforced by the architect, or of any consultation and co-operation among the sculptors. Each sculptor has had his own idea of the proper style and treatment for the given place, if, indeed, he has had any idea except to produce what pleased him; and we have had rows of figures so grotesquely ill-assorted in conception and handling, in degree of relief and of light and shade, even in bulk and projection, as to deprive the building on which they were placed of all unity and repose. Instead of a consistent scheme of decoration we have had in more than one instance a kind of competitive sculpture show, and the result has been as disastrous to the individual sculptor as to the building itself. The general effect has been so bad that the merits of the separate statues have had no chance of recognition.

Of course, where the amount of sculpture is so small that all of it may be done by one man, this condition is avoided. It may even be avoided, to some extent, where the work of a particular sculptor is more or less isolated from that of others by its position on the building. But it was becoming evident that where a large number of statues in similar positions was a part of the architectural scheme it would be necessary to find some way of bringing the sculptors together and of ensuring a general harmony of result, or architects would give up the use of sculpture altogether, preferring poverty of effect to a disorganized and incongruous richness.

The plans for the completed portions of the new museum building of The Brooklyn Institute of Arts and Sciences (only about a quarter of the contemplated building) include thirty statues standing against pilasters on the attic storey, besides other important pieces of sculpture. These statues are to represent the contributions to civilization of various peoples, and a complete scheme of subjects has been made out by the authorities of the Institute. The thirty to be undertaken at once include the Greeks, the Romans and the orientals, and the problem of unifying a set of statues of such diverse

subjects was a difficult one. It was gone about in this way:

The commission for the whole work was given to one of our foremost sculptors, Daniel C. French, he to be responsible for the work to the architect and the Institute, and to give it out to other sculptors chosen by and responsible to himself. A baker's dozen of artists were thus selected, and to each one was assigned from one to four figures. The four figures on the main façade of each of the two end pavilions were assigned, in each case, to one man, the two sculptors chosen for these positions being those of the highest standing and longest experience in the group. Mr. French then had three statues roughly enlarged, two of them from sketches of his own, and placed upon the building itself, and the sculptors were invited to meet the architect and Mr. French at the building to determine upon certain questions of scale and treatment in the presence of the figures actually in place. After that the sketches were made and brought together at the American Fine Arts Building, and the sculptors assembled there. It was immediately evident that considerable modifications must be made in the work of some or all of the artists, and, after a free discussion, an informal committee was formed, which called each sculptor in turn to receive suggestions as to the changes in his sketches which were necessary to bring them into the general scheme.

The figures were then modelled a quarter of the final size, and brought together again at the same place, where they were inspected by the architect, the trustees of the Institute, and the Art Commission of New York. The result of such co-operation as had been attempted was at once apparent, and the unity of effect attained in so many figures, by so many artists, was surprising. There is still plenty of variety, but there was hardly a figure that did not fit naturally into its place, and the eye travelled along this long row of statues without a shock. This unity will undoubtedly be still more noticeable in the final result, for while the laymen who saw the display were delighted, the artists were not yet satisfied. They saw clearly that each figure looked better than it actually was on account of the general harmony, and they eagerly discussed such future modifications as might still increase this desirable condition. Specific directions became almost unnecessary, and each sculptor went from the meeting with a clear idea of what was still to do, and a determination to show that our artists, the way once pointed out to them, are capable of intelligent co-operation and of self-subordination in the interest of the whole work of which their individual efforts are to form a part.

The whole episode is one of good augury for the future of public art in America.

KENYON COX.



*. 4 . Mourning Woman
Greek Statue recently acquired by the British Museum*

A GREEK STATUE FROM TRENTHAM

BY CECIL H. SMITH

IT is not often that a Greek statue of the good!period comes into public auction in England (or for that matter in any other country) in these hard times when every Government but our own discourages the export of its artistic treasures. We may, therefore, I think, justly congratulate ourselves on the acquisition by the British Museum of the statue which is the subject of this note. It was included in the sale which took place at Trentham Hall in the summer of 1907, and which comprised the whole contents of the Hall as well as the works of art—mostly modern copies of well-known sculptures—which adorned the fine Italian garden. Among them were four antique marbles besides this statue, consisting of two fine Roman lavers, a beautiful Roman altar, and a somewhat common-place statue of Hygieia. Thanks to the generous assistance of the Duke of Sutherland, all these marbles, with the exception of the Hygieia (which was hardly needed for the British Museum), now belong to the national collection; they represent the most important acquisition of sculpture which the Museum has made for more than twenty years.

Unfortunately I have not been able to trace the previous history of any of these antiques.¹ They were probably procured as part of the general scheme for the decoration of the Trentham garden by the second duke (1833-1845); an interesting record of his Italian proclivities is the bronze cast of the Cellini *Perseus* which was made for him by special favour of the then Grand Duke of Tuscany, and formed a striking point of interest at the end of the vista where the main garden walk terminates at the lake. Until a comparatively recent date all the antiques stood also in the garden, but for some years they have occupied a large conservatory or winter garden which forms part of the hall. Their removal was evidently a most wise precaution, for the air of Trentham is charged with gases from the Potteries which cannot but be injurious to delicate marble, and as it is, their sojourn in the garden has left its mark in the worn surface and the coating of black which covered them and which we have had great difficulty in even partially removing.

The statue represents in about life-size the full-length figure of a young woman moving forward, or rather coming to rest, on the advanced right foot, in the well-known motive attributed to Polykleitos (*uno crure insistere*), as seen for instance in the Vaison *Diadumenos*; the centre of gravity is slightly behind the right foot, but there is no suggestion of

¹ Michaelis did not visit Trentham: he says ('Anc. Marbles,' p. 662), 'One of the servants at Stafford House told me that there were a few antique bas reliefs here. I could, however, find no trace of any antiques besides those here mentioned.'

further movement forward. The head appears to be in a different marble, but in my opinion is certainly contemporary with the rest of the statue; the only restoration, apart from insignificant edges of the folds of drapery, is the left hand, which, though carefully executed, is too large and is wanting in the delicate refinement which characterizes the rest of the composition; the lips and the tip of the nose are rejoined.

The figure wears sandals and is closely enveloped in the outer garment, of which a part is pressed over the back of the head; this habit of dress is, of course, that which marked the ordinary outdoor attire of Greek women; but it is also appropriate to the mourning type, and when it is taken into consideration with the slightly bowed head, the parted lips and the general attitude of dignified pathos, I think there can be no doubt that we have here one of the funerary statues which we know the Greeks often placed instead of the stele on the outside of their tombs. As one example of many which have come down to us I may quote the fourth-century half-statue from Thera in the Vienna Museum published in the 'Oesterr. Jahreshefte,' i, p. 1; on page 4 of the same article Benndorf quotes a similar but later figure from Thera in the National Museum at Athens (draped much as ours) which has an inscription recording the 'canonisation' as Hero of the lady represented. These two half-figures probably stood within small Doric shrines or temples *in antis*; and it seems reasonable that we may predicate for our statue a similar position; on the Attic vases of the fourth century B.C. such Heroa are frequently shown with statues in them; these are usually coloured white in the painting, no doubt as being copied from sculpture in marble.

A statue intended for such a position would very probably have the base treated differently from that of a statue which was designed to stand free; it is noticeable, for instance, on the vases that the feet of the figures rest invariably direct upon the stylobate of the shrine—and the plinth of such a figure may very well have been intended to be sunk into the flooring of the Heroön, and therefore not carefully worked, especially at the edges. This fact is important, as will appear from an examination of the plinth of our statue.

The figure rests immediately upon a more or less flat slab, which is one piece with the statue and has never been detached. What the original shape of this was cannot now be determined, as it has been trimmed round into a form which is roughly elliptical in plan, and then fitted with a marble moulding which forms a kind of collar around it; a small part of the circumference at the back of this collar is worked flat, as if to allow of the figure standing close against a wall or other flat surface. This flattened space is not parallel to the true axis

A Greek Statue from Trentham

of the figure, but would give it a pose which brings the left hand to the front.

It can hardly be questioned that this pose was not the one originally designed; nor is it likely that the figure was intended to be placed close up against a background. The workmanship of the back is as careful in every detail as that of the front, and, indeed, the most attractive points of view, which are those of the profile seen slightly from the back, would in that case be entirely lost.

We may, therefore, I think, assume that the statue has been adapted for re-use, and the question arises, at what period? On this point we have, fortunately, further evidence. After the statue came into the museum and had been washed, we became aware that an inscription, hitherto unnoticed, was faintly engraved on the upper surface of the original plinth. The letters are not all clear, but the reading is fairly certain, as follows:—

‘P . MAXIMINA . SEXTILI . CLEMENTIS.’ That is to say, ‘Publia Maximina, daughter of Sextilius Clemens.’ This, then, is the Roman lady for whose glorification a Greek tomb was despoiled. The inscription on epigraphical grounds would naturally be ascribed to about the first century B.C.; and I would suggest that it must have been added soon after the statue arrived in Italy from Greece, and when it was being refurbished up to suit its new owner. It is somewhat curious that the inscription is not placed boldly, where we should expect it, within the moulding on the front of the ‘collar.’ Is it that Maximina, or her bereaved relative who set this up as her *imago*, had just so much left of ordinary self-respect that they preferred not to lie too conspicuously? They may have felt that it was not a case where to be *splendide mendax* was a virtue, and, after all, the inscription is ‘such a little one.’ When one looks at the statue, no one can blame poor Maximina for offering herself this graceful compliment. One thing, at least, is certain—that the inscription was added after the original plinth was cut down, for it is arranged so as to follow the new outline of the plinth thus created.

If Maximina erred, she at least did so in good company; at the time when she lived, and for long afterwards, it was no uncommon thing to find Greek statues re-christened with new Roman names. Cicero expresses his detestation of the habit, ‘*odi falsas inscriptiones statuarum alienarum*’; Plutarch mentions at Athens the statues of the Pergamene kings re-inscribed with the name of Antony—a striking parallel to our case; Pausanias, describing the Argive Heraeum, speaks of a statue there inscribed with the name of Augustus which had previously done duty as Orestes; and Dio Chrysostom directs a whole speech against the practice. One wonders whether the eclectic school of Pasiteles may not have owed some of its success in the same period to the fact that it

also, in a sense, ministered to this mode in Rome.

If, then, it may be granted that our statue in its present state represents a Greek sculpture restored and adapted, by inscription and otherwise, for Roman use, to what period did it originally belong? I have already suggested a comparison with the enshrined figures of Attic tomb monuments of the latter part of the fourth century B.C. When thinking of mourning figures of this period, one naturally turns to the Attic stelae, and particularly to the Sidon sarcophagus of the *Pleureuses*. But in both these cases we have to do with reliefs in which the scope and execution were alike limited by a certain natural conservatism of tradition. The scheme there is invariably broader and more severe, especially in the treatment of drapery; the underlying principle is tectonic, and as far as possible removed from realism.

In our statue, on the other hand, the prevailing effect is that of grace and charm; both in the pose and the natural flow of drapery one is reminded most, perhaps, of the consummate skill shown in the best of the Tanagra statuettes—with this difference, however, that with all its natural grace, it is instinct with dignity: the artist has learnt from Praxiteles the expression of gentle contemplative pathos of repose; he knows how to indicate what Socrates calls the ‘affections of the soul’ (τὰ τῆς ψυχῆς ἔργα).

And what a master of drapery this artist was! If any one might be tempted by the inscription to think of Roman art, surely this alone should carry conviction. The tendency in the best Roman statues is to a certain mechanical precision of drapery: the lines may be accurate, the indication of form strictly correct and even occasionally broad in style, but either the effect is overdone or the very precision becomes dry and monotonous, and one always seems to have seen the whole thing before; after all, this is not altogether unnatural, for the best artists in portraiture in all ages are apt to subordinate their treatment of the dress to their rendering of the head.

Our statue preserves the best traditions of the great age: the perpendicular folds of the lower part of the chiton are rendered with that broad simplicity of effect of which the *Parthenos* of Pheidias is so consummate an example. Without an appearance of monotony they subtly suggest the flutings of a column, and, while thus giving a satisfactory hint of support where it is needed, carry the eye up to the variation of line provided by the mantle; here the vertical lines in the lower part carry on the same idea, but are broader and more shallow as befits the thicker material; gradually, as the eye travels upward, oblique folds become more frequent, preparing us for the full play of crossing folds on the breast, which terminate finally, beneath the neck, in the rolled-over edge which is nearly horizontal.



A MOURNING WOMAN. GREEK
STATUE FROM THE TRENTAM COL-
LECTION. IN THE BRITISH MUSEUM

A Greek Statue from Trentham

This rolled edge is a very unusual feature in Greek or Roman art. One sees a sort of hint of its beginning in the *Demeter* of Knidos ; while I know of no precise parallel, I would suggest that examples may be looked for in sculpture of the end of the fourth century B.C. The mantle thus treated falls at the back in a plain vertical mass : how valuable this straight line is to the composition may be seen in the profile view, particularly of the right side, where it affords an admirable contrast to the exquisite curves of the slight, almost girlish, form shown beneath the tightly-drawn drapery of the front of the figure. It would be difficult to find in all the range of sculpture a work in which the

problem of drapery revealing form without the smallest meretricious effect is more effectively mastered.

The only statue known to me which presents a parallel is the Vatican copy of the *Tyche* of Antioch, made by Eutychides, the pupil of Lysippos, soon after 300 B.C. Here we have the same general style of drapery, the broad realism of the mantle and the rolled edge beneath the neck. Making due allowance for the defects of a copy, I would suggest that the style of Eutychides is not far removed from that of the Trentham figure, and that we may assign our statue to a period shortly before 300 B.C.

TURNER'S PATH FROM NATURE TO ART¹ BY PROFESSOR JOSEF STRZYGOWSKI

DURING my last visit to London I sought out everything by Turner that was within my reach ; not, indeed, that I want to write a book about this 'crank,' but because, many years ago, his pictures made a deep impression upon me, and I wished to see more of his works. Turner brings me into the most direct relation with a struggling, eternally young artist soul. Badly as I speak English, I understand Turner wonderfully. It is easy to imagine what that means for a forlorn foreigner wandering through the streets of London. However, he is not quite the only old friend I have on the Thames. I may mention that I have another friend in the heart of the City, the dome of St. Paul's, when it sings to me in my loneliness, now gently, and now loudly, the songs which have their source in the choir below. And then there is yet one more friend : the open country at Richmond and Kew Gardens, the river, the trees, the meadows ; there I regain the serenity of mind which I lose in London. Thus it was until the autumn of 1907 : to-day new friends have ranged themselves beside the old.

I must mention these intimate matters : they are essential to the subject. I shall not be understood unless I make it clear that I am a sentimental idiot. The anonymous critic who greeted me this time on my arrival in London (*BURLINGTON MAGAZINE*, September, 1907, Vol. xi, p. 345-350) is certainly not one, or he would have had some sympathy with my weakness. In that case he would surely have tried to understand me, and a deeper study of my 'little book for every man' would have caused him to make the strange, and to him probably surprising, discovery that I am a fool not only in England, but above all a thorough fool in Germany. The Germans, on the average, understand me even less

than my anonymous critic,² who is thus doing me too great an honour when at the very outset, in his title, he identifies my views with 'the ideals of modern Germany.' If the Germans did take my point of view, they would be as harmless as they once were in the domain of politics. Unluckily, however, they share my anonymous critic's point of view, and are thus the rivals of the English party he represents. Nevertheless, I have the consoling belief that I do not stand alone, either in Germany or in England. Unless all appearances are deceptive, my modest little book on 'Die bildende Kunst der Gegenwart' is understood in England even better than in Germany, This I probably owe to no less a man than Ruskin.

In Germany, too, the attempt has been made to proclaim that the essence of art lies in the illusion of reality ; but this fallacy never took such deep root there as it did in England, where, through the influence of Ruskin, it became the creed of the general mass of cultured people. A short time ago I had the opportunity of visiting the Ruskin Drawing School in the Ashmolean Museum at Oxford. There, in the photographically exact drawings by Ruskin's own hand—amongst them an unforgettable view of the Grand Canal—I saw more clearly than ever before what it was that really appealed to him in art. This method of regarding art has one great result to show : it has increased our delight in nature, in the clouds, trees and so on. Nature is enjoyed through art.

But there is art and art. I readily admit that it is customary in general language to call the imitation of nature art. But that is not right. If I wished to utter a paradox, I should say that art begins where nature ends ; art can never come into being unless some violence has been done to nature. The way from nature to art is an uncommonly wearisome one, when an artist by the

² I must thank 'A. J. F.' for his defence in 'The Star,' September 10, 1907.

¹ Translated by L. I. Armstrong.

Turner's Path from Nature to Art

grace of God—one whose whole being thirsts for perfect pictorial expression, yet is full of deep reverence for nature—wishes to find the right path, namely, to find himself in his art. Such an artist was J. M. W. Turner. He began with an unexampled fidelity to nature; in the best years of his life he was one of the finest landscape painters in England. Then came his 'spleen.' I am convinced that in the opinion of many people his pictures in the Tate Gallery are clear indications of approaching senility. This is where my weakness begins. Quite apart from the fact that in the Tate Gallery there hang things which Turner painted when he was fifty—he lived to be seventy-six—I see also in the works of his last decade a youthful struggle to cast off ancient fetters that have cut deep into the flesh; both here and in the last works in the National Gallery I see a wonderful clarification, the Turner who has completed his way from nature to art. But perhaps all this requires more detailed explanation, especially because I do not quite agree with your great national art-bible, the 'Modern Painters.'

It is owing to the kindness of the editor of this magazine that I am enabled to use as the foundation of my article two of Turner's works which may be less well known to students on the continent.

Plate I. The *Frosty Morning*, painted 1812-13 (now in the National Gallery, No. 492).³ I see a cross-road, from which the track on the left leads the eye straight away to the horizon, which is surmounted by a range of low hills. A cart road mounts rapidly up a slope on the right, and is closed near the summit by a gate. In the distance towards the centre is some rising ground with a single cow faintly seen through bare tree stems.

That this piece of country is English I know from some motor drives: I remember clearly the quickset hedges, between which run the narrow paths with their green borders. In this landscape, then, Turner is modern; but now comes the old-fashioned scaffolding, skilfully composed and carefully carried out according to academical prescription. In front, close to the edge of the picture and parallel to it, is the first plane, ending with a log of wood lying diagonally on the ground, a sportsman and his boy standing behind it. Tracks on the ground lead to the right towards the principal group: in the foreground are a cart and horses, at the back some figures, and in front a spade and wheelbarrow to fill the empty space. Everything is laboriously and carefully copied from nature and brought into artistic coherence. Turner's colouring brings out in a masterly way the sharp atmosphere of this 'frosty morning,' while the academical composition of the lights and shadows is practically inexhaustible.

In every Turner collection these show-pieces of

³ C. F. Bell, 'A List of the Works Contributed to Public Exhibitions by Turner.' No. 128.

artistic conscientiousness may be seen. Of the highest rank amongst them are the water colours and drawings, the best of which are now exhibited in the National Gallery. No photographer could choose a happier point of view; no apparatus could represent nature more faithfully, with more astounding truth. Turner revels in seeing, and in objective representation; he almost excludes himself; he has a positively scientific manner, similar to that which I found in Ruskin's drawings at Oxford.

Plate II. Beside the *Frosty Morning* I place the *Interior at Petworth* (Tate Gallery No. 1988), dating from about 1831.⁴ Twenty years earlier obvious distinctness had been the artist's aim, making one inclined to approach the things with a magnifying glass. In this picture the objects represented are almost unrecognizable. To begin with, one does not understand the title 'Interior.' From the start it is useless to go nearer, for the details become only more indistinct at each attempt to make them out separately. By degrees we see that the principal thing represented is a large hall, in the middle distance of which, towards the back, there is an open door with a circular arch. It is easy to say that Turner lets the sun fall obliquely on the left through this high opening; but of what avail are words? Unfortunately a coloured reproduction does not, even nowadays, come up to the original. The simple photograph gives perhaps a better idea of the happiness which Turner's eye enjoyed as it followed those yellow rays, first breaking in with a great burst of light, then dispersing in separate shafts and motes and eagerly hurrying to definite points of attack, such as the objects which fill the corner down on the left. Who can give names to these microcosms of air and shadow; who can define the things opposite, on the right, where the reflections and the light from the deep window on the right are keeping high holiday? It is a struggle, now gentle and friendly, now ardent and fierce, which Turner's senses apprehended in the play of these contrasts. The battle fades away in the sonorous repose of the spaces above, especially that of the large window niche. The life which Turner charms out of the sunshine exists not only in light and shadow; it repeats itself in colour, though with a difference. We cannot, however, discuss that now.

The *Frosty Morning* and the *Interior at Petworth* represent the two poles: Nature and Art—and upon this I wish to lay particular stress.⁵

Nature supplies the painter with things whose appearance has for us a definite objective significance: streets, fields and mountains form a landscape; a bounded space, habitably arranged, is an interior. The objective representation of these things does not produce a work of art, as it requires

⁴ Mr. A. J. Finberg has kindly assured me upon this point.

⁵ Details will be found in my book, 'Die bildende Kunst der Gegenwart.'



A FROSTY MORNING. BY J. M. W. TURNER, R.A.
FROM THE PAINTING IN THE NATIONAL GALLERY



RAIN, STEAM, AND GREAT CENTRAL RAILWAY. J. M. W. TURNER.
FROM THE COLLECTION OF THE NATIONAL
GALLERY, LONDON, ENGLAND.

Turner's Path from Nature to Art

merely skill in imitation. Now comes the artist, and gives the thing a subjective conception; he expresses in it a definite meaning. This need for expression forces him to recast the things represented, either decoratively or else in space, bulk, lighting and colour, into a particular form, which is indeed already, through its representation on the picture surface, essentially different from the real object seen. As a schoolmaster, I will try to put these facts into a table, which perhaps the reader will keep before him during our further consideration, although the facts themselves are not clearly distinguished while the painter is at work, and naturally vary with circumstances.⁶

		MEANING APPEARANCE	
Objective representation (Nature)		Thing	Shape
Subjective effect (Art)	...	Signifi- cance	Pictorial symbol

Technique is subservient to all four categories: to the representation of meaning and appearance, as well as to their effect. At this point let us look once more at the two pictures under discussion. Who could believe that they come from the same painter? In the *Frosty Morning* the material and the technique—that is, the palette and the brush-work—are hardly noticeable; the *Interior*, on the other hand, looks almost like an actual palette, and a palette, moreover, on which the colours have been thoroughly daubed together. Dashes of colour from the paint-brush and the palette-knife are left as they are, without the least intention of hiding the technique. It is the custom to-day to term this manner Impressionism, and to consider the French as its pioneers. This is incorrect. Turner, and before him Velazquez and Rembrandt, even artists like Claude Lorrain in his rhythmic wash drawings, almost Japanese in their freedom, were Impressionists unequalled by any modern artist. In those times, however, no sketch was regarded as a picture, and so Turner never exhibited the *Petworth Interior*.

To-day he could hang this work in any salon, and it would completely fulfil the demands of a finished work of art. Times have changed!

A work of art was formerly required to correspond with some definite object: a frosty morning for instance. To this title, in accordance with its

character, clear and distinctly recognized shapes had to be attached: the roads, the cart, the people and the implements. Further, these separate appearances in space, bulk, light and colour had to be reduced to a harmonious pictorial unity just as I have tried to point out in the *Frosty Morning*. Finally, to this academically conscientious manner was to be added a personal character—in this case Turner's love for English country; but in moderation, lest object and shape should be obliterated by pictorial symbol and significance!

In the *Interior at Petworth* Turner throws all this to the winds. What happens there to the things represented? To begin with, we do not know what is represented; it seems as if the picture might just as well hang upside down. And when we have realized that we are looking at an interior, where are the separate shapes which express it? We recognize a large sofa on the right, statues on the left, in front a little dog. But these three shapes and all the others are so confused that no one can define their appearance. But what, then, does the picture really mean? asks the layman. That is the real discovery of modern times. Sketches in which an artist gives nothing more than his momentary impression, i.e., lets himself go subjectively, leaving the object, both as regards its meaning and its appearance, quite in the background, are now admitted to be finished works of art. The *Interior at Petworth* is not in Mr. Bell's catalogue. Turner, as we now know, reserved this work, with so many others, as a private confession of faith. We moderns break down these barriers, and seek the artist by preference in his intuitions. Curiosity and repletion will not wait for full development. Abysses of incompetence and the commonplace are thus sometimes revealed. It appears that some Impressionists aim at no more than to present, by means of a skilful technique calculated for distant effect, a clever impression of some natural object. They attack the shape directly; to them its significance is quite a secondary consideration. Turner, on the contrary, takes an entirely different path. For him the shape no longer exists: he sees only light and colour, and even those transform themselves in a peculiar way. He does not see a fragment of nature through the medium of his temperament; but gives us rather, on the contrary, his own temperament seen through a fragment of nature. Nature is wholly subordinated to his impetuous need for self-expression.

Turner draws the full consequences out of the contrast between nature and art. He seethes with a gigantic sensuous passion, and its whole force tells out in the battle of light, shadow and colour, qualities which take effect only in space. The representation, the 'Interior' in itself, has no value for him, except in so far as its space can be exhibited as the recipient of tone and

⁶ In German:—

		Bedeutung	Erscheinung
Objective Darstellung (Natur)	...	Gegenstand (Goethe: Stoff)	Gestalt (Daseinsform)
Subjective Wirkung (Kunst)	...	Inhalt (Goethe: seelischer Gehalt)	Form Wirkungs- form)

Turner's Path from Nature to Art

colour: the pictorial symbol, as the medium of his need for expression, is everything to him; the object, the thing and its shape, are nothing. Thus the cautious painter of the *Frosty Morning* becomes an artist; thus the thing he paints is transformed into spiritual significance, its shape becomes pictorial symbol; and the technique which before was carefully veiled changes to the boldest Impressionism.

Art like this is for epicures; notwithstanding the modern proclamation of the 'right to quality,' such art will hardly become the daily bread of the masses. And Turner knew that. His *Interior at Petworth* was not intended for the public. For the public he creates works which have not only pictorial symbol and significance but also reality and shape. The English National Gallery rightly possesses the most important examples. I will only mention the *Fighting Téméraire*, and need not reproduce the picture here. It has attained world-wide fame; in our country nearly every child knows it by this time. We admire the poetry of the evening, its ghostly appearance, the boldness of the rhythm, the breadth of the horizon and so on. But surely only an Englishman can do complete justice to the picture. I wonder that it is hung with dozens of others in the National Gallery; I would give it a room to itself. In this picture Turner painted England's greatness without flamboyant allegories such as were used by Paolo Veronese for the glorification of Venice; he painted it rather with the earnest, symbolical expressiveness of the Germanic race, which is represented in Switzerland by Böcklin.

It is distinctive of Turner and Böcklin, the two most significant *Inhaltskünstler* of the nineteenth century, that they used, not the human form, but landscape as their means of expression. In this they are the antipodes of the Greeks, and are true Germans. With Rembrandt the choice still wavers. Böcklin has to subordinate his figures entirely to his landscape, otherwise he soon falls into error. I do not know how it is with Turner.

Turner knew how to bring to life in pictures like the *Fighting Téméraire* the song of time and eternity which Böcklin sings dreamily for us in his *Toteninsel* and his *Ruine am Meere*—sounded by Pheidias in two figures of women in the well-known Hegeso relief. The subject is very simple: a tug is dragging an old battleship to be broken

up. For shapes the artist had a sailing vessel, a steamer, the sea and whatever else he wished to bring in. What an extraordinarily sympathetic effect Turner attained in this simple representation! On the right the red sun sinks amongst clouds to the horizon; on the left the white moon is already reflected in the tranquil water. I have known such moments on the Lagoons, hence I realize from my own experience the harmonious transit from day to night which is combined with a splendid glow of light and colour. In the midst of this thoroughly Turneresque play of colour is a small black monster, the steam tug; behind it, in striking contrast, white as a spectre, the gigantic battleship, the *Téméraire*. If even a foreigner's heart beats faster, what must be the feelings of one belonging to the people which sees here the representation by a native master of a tragic moment in its history? I do not know which is greater in Turner, his art or his sense of nationality.

It is most interesting to-day to go to and fro between the two greatest Turner collections, that in Trafalgar Square and that near Vauxhall Bridge. The National Gallery offers finished paintings like the *Frosty Morning* and the *Téméraire*. Subject and shape are more or less brought into harmony with significance and pictorial symbol. In the early period the idea of objective representation predominates; later, the pronounced desire for a definite subjective effect. In the Tate Gallery Turner often leaves subject and shape—i.e., the thing represented—quite on one side. There we see how his spirit is wrestling with the problems of form—how passionately, how deliriously, he persists in letting the vivifying yellow ray of sunshine fall into the chaos of light and colour,—revelling in the endless joys of creative power. The significance innate in these symphonies is an almost purely sensuous ecstasy, like that which the modern Impressionist has inscribed on his banners: in connexion, it is true, with the shapes of nature. Positive significance, wholly human traits, as expressed by the painter of the Pompeian battle-piece in his sympathy for Darius, and by Turner himself in the national sentiment of the *Fighting Téméraire*, are scarce in the Tate Gallery. We must accustom ourselves thoroughly to these confessions of a painter who loved the sun if we are to revel and rejoice with this later Turner. The *Interior at Petworth* will serve as an example.

NOTES ON ENGLISH ARTISTS II—TURNER'S LECTURES AT THE ACADEMY¹

BY D. S. MACCOLL

IT is fifty-seven years since Turner died; there has been a great deal of writing about him, splendid and otherwise, but the modest foundation-work of clearing up the facts and order of his production remains in considerable part unaccomplished. Ruskin unfortunately left the Life to the incompetent hands of Thornbury, and no one has superseded his rag-bag of a book by a solid treatise, though more critical pens have been employed on his material. Ruskin added to his own work as expounder and eulogist a sifting and partial catalogue of the nineteen thousand drawings in the Turner bequest. That task has been undertaken anew, in a more systematic and less personal spirit, and when Mr. Finberg's investigation, now well advanced, has been completed, the results of that and the collection itself will be available for students generally. A long step will then have been taken towards completing the foundations, at parts of which scholars like Messrs. W. G. Rawlinson and Edward Dillon have laboured.

The object of this note is to give some account of a minor part of Turner's activities, a part that has remained till now rather nebulous and legendary. References have been made in the books, from Thornbury downwards, to his lectures at the Academy as professor of perspective; but none of the writers appears to have suspected that the text of the lectures existed. Thornbury found a note for one of them in a sketch-book in the National Gallery, and transcribed it with some inaccuracies; the comments of Hamerton and others were based on this fragment and partly on those inaccuracies. Ruskin found the portfolio of his diagrams prepared to illustrate the lectures, and had one of them mounted and exhibited (No. 608), *Glass Balls partly filled with Water*, an illustration for the lecture on Reflections. So far as I know, this is all of Turner's work on the subject that has been made public.

On the other hand the books gave a certain amount of gossiping recollection about the delivery of the lectures. Thornbury says:² 'When Turner lectured on Perspective he was often at a loss to find words to express the ideas he wished to communicate. To aid his memory, he would now and then copy out passages, which, when referred to, he could not clearly read. Sometimes he would not make his appearance at all, and the disappointed students were sent away with the excuse that he was either ill or come from home without his lecture. But when the spirit did stir within him, and

he could find utterance to his thoughts, he soared as high above the common order of lecturers as he did in the regions of art. His language was often elegant, his ideas original and most attractive; and it is to be regretted that copies of his graphic diagrams, as sketched on the lecture-boards, were not preserved with his notes.

'Turner's want of expression rendered him almost useless as a Professor of Perspective, though he took great pains to prepare the most learned diagrams. He confessed that he knew much more of the art than he could explain. His sketch-books contain many drawings evidently made in preparation for these lectures. On one memorable occasion the hour had come for his lecture. The Professor arrived—the buzz of the students subsided. The Professor mounts his desk—every eye is fixed on him and on his blackboard. But the Professor is uneasy—he is perturbed. He dives now into one pocket—now into the other—no! Now he begins, but what he says is: "Gentlemen, I've been and left my lecture in the hackney-coach." I have no doubt the Professor would rather have painted five epical pictures than have had to deliver one lecture on Perspective.'

This chaff is followed by one grain of what may be fact. 'Turner himself used Hamilton's Perspective. He was fond of puzzling over problems in this science, one special difficulty with some domes he never surmounted; but he used to say to a friend, in his dogged, unconquerable way, "I think somehow I could do that yet."'

William Sandby, in his History of the Academy,³ gives a less picturesque account:—

'For several years he delivered lectures to the students on the systems of pictorial composition adopted by the great landscape painters of earlier times, and on their principles of effect and colour, as compared with the teaching of nature. He took great pains with the diagrams he prepared to illustrate his lectures; but though a great artist, Turner had not enjoyed the advantage of sufficient mental training to enable him to arrange his thoughts, or to express them without confusion and obscurity. Hence he failed to secure the attention of the students at his ill-composed and ill-delivered lectures, which he discontinued for many years before he resigned the professorship.'

Sandby explains, in another passage,⁴ how the resignation came about. In 1834 a return was called for by Parliament from the Royal Academy, including, among other things, the number of lectures required by the rules of the Academy, and the number actually delivered by each professor

¹ For the previous article see Vol. xii, page 157 (December, 1907).

² 'Life of J. M. W. Turner,' 1862, ii, 107.

³ Vol. i, p. 318.

⁴ Vol. ii, pp. 81-3.

Turner's Lectures at the Academy

during the preceding ten years. It came out that Turner had ceased for some time previously to deliver his lectures, and that 'in the eminent position in his profession which he then held, none of his Academic brethren thought it desirable to remonstrate on the subject.' The truth is that a course of six lectures on so technical a subject was not a satisfactory way of teaching its elements, and Turner had doubtless given over his efforts in despair. A plan of class teaching in place of public lectures was afterwards adopted.

Sir Walter Armstrong in his recent treatise⁵ summarizes the traditional accounts, and adds a surmise of his own as to the extent of Turner's knowledge of his subject. He says:—

'In 1808 Turner was elected Professor of Perspective to the Royal Academy, an honour he accepted with gravity, and the duties of which he made serious attempts to fulfil, if not to create. His inexact habits of mind would have made him a bad teacher of such a science, even if he had mastered it himself. But a very short examination of any picture or drawing of his in which architecture is an important feature is enough to show that his real knowledge of perspective was confined to a few of its more easily mastered principles. . . . It is possible that he may have had clearer ideas in his mind than those he managed to convey, whether in words or with his pencil, and that his practical mistakes spring from indifference rather than from laziness. But on the whole it seems more probable that he had been poring over some treatise on perspective as he did over Ovid, and that both his election to the professorship and his attempts to fulfil its duties were suggested by a characteristic pleasure in a half-comprehension of what he had read. He took a childish pride in his office, and was accustomed for years to append the letters P.P. to his name, and to set out his title in full in the Academy Catalogue.'

Before considering how far this surmise agrees with the evidence of the manuscripts, I will give some account of them, the result of a preliminary survey. Under the terms of the Lord Chancellor's distribution of Turner's estate they came, with other relics, into the hands of a member of the family, and are now the property of Mr. C. Mallord Turner. Mr. Turner has been good enough to lend a selection of those relics for exhibition at Millbank, where they will shortly be on view, and at the same time placed the manuscripts in my hands for examination and publication, if that should prove possible or desirable. They had been examined previously, with a view to this, more than once; but the readers were perhaps discouraged by the technical character of a great part of the matter, the style of the writing, and the confused condition of the text, overlaid as it is by strata of additional notes in a hand not easily

⁵ 'Turner,' 1902, p. 83.

decipherable. I am not yet in a position to say whether the labour of disentangling that part of the text which deals with the ordinary problems of perspective would be repaid by its result; but the series concludes with a review of landscape painting by Turner, which certainly deserves to be printed. However halting in expression, Turner's word upon Dürer, Holbein, Titian, Rubens, Claude, Wilson and Gainsborough should not be lost. The lecture also on 'Reflexes'—*i.e.*, reflections of light and colour—and incidental passages in the other lectures should be put on record.

The manuscripts are partly in Turner's hand, partly in the hand of one or more copyists. For the first course he wrote the lectures out in a small hand on quarto paper, leaving half the page for additions. In some cases there is more than one draft; as the lectures were re-delivered, the text became encumbered with additions, and perhaps the lecturer found the close writing difficult to read. The series was copied larger on folio paper, or some lectures written out, probably from dictation, by a thoroughly illiterate person. His name is given, W. Rolls, at the end of two of the copies, and the dates, Feb. 12th and 15th, 1810. On these copies Turner made fresh additions to the text. It is not clear whether all these copies were made at the same time; but in 1818 Turner put them together with a note of the order of the lectures. The two series had got mixed up, and parts detached, and there are many loose sheets of additional matter; the two sets, however, seem to be fairly complete.

At some date, undefined, Turner seems to have become discouraged by the result of his attempts to teach the science in the prescribed six lectures to elementary students, and at the same time to interest Academicians and other artists presumably acquainted with the elements. In a freshly-written introductory lecture he contrasts the generally entertaining character of the lectures on painting, architecture and even anatomy with his own, and explains that he has altered the season for the delivery of the course from the winter to the summer term, so that the students may have more time for practice. He sketches out a course, notes and diagrams for which follow; he also refers to 'private' instruction he has been giving besides the public lectures. It is possible that some manuscripts in which he deals with the elements of geometry, trigonometry and optics belong to those supplementary lessons. In any case it is clear, as he says, that he spared no pains, or even drudgery, to do his best for the students, and he tries to spur them by the idea of pleasing the royal founder of the Academy, who, he says, is specially interested in mathematics.⁶

By the rules of the Academy the professor's courses consisted of six lectures. Among the MSS.

⁶ This possibly dates the lecture as before the Regency, 1811.

Turner's Lectures at the Academy

is what seems to be Turner's original syllabus, which I print textually, with a few corrections of spelling :—

1. Lecture.
Introduction. its origin use. how far connected with Anatomy Painting Architecture and Sculpture, Elements. Parallel Angular Aerial Perspective.
2. Vision. Subdivision of the Elements and Terms of Perspective. Parallel Perspective. The Cube by the Old Masters.
3. Angular Perspective. The circle (?) column. The difficulties attending the circle. The impropriety of Parallels explained.
4. Aerial Perspective. Light shade and color.
5. Reflexes [always spelt 'Reflexies'] Reflexions and Color.
6. Backgrounds. Introduction of Architecture and Landscape.

On the other side is a fuller syllabus of Lecture I :—

- I Lecture. Introduction. Elogium upon Sir Joshua. rise of Perspective. its use connected with Anatomy Painting Sculpture of Ancients. where made use of and neglected. Architecture. Geometric rules and drawings where improper Perspective of importance to Proportion and design exemplified in the Transfiguration.

Settled.

The diagram to illustrate the triangular scaffolding in the design of Raphael's *Transfiguration* is preserved in the portfolio at the National Gallery. Many of the diagrams are numbered, and the corresponding number indicated in the text of the lecture in red. Among them are some elaborate architectural drawings, and a coloured view of a passage in Newgate Prison lit by a man holding a candle, to illustrate the lecture on light and shade.

The list of lectures dated 1818 is as follows (it is jotted down at the head of Lecture V) :—

- | | |
|---|-------------|
| The Introduction | to 36 page. |
| 2. Lecture. The Language of Perspective | 41 |
| 3. Vision | 36 |
| 4. Light and Shade | 35 |
| 5. Reflexies | 39 |
| 6. Color | 14 |

A faint pencilled list (undated) on the wrapper of one of the copies gives as the title of Lecture II 'Vision as Science,' and for VI 'Wilson,' showing how strong in Turner's mind was his intention to make a point of his eulogy on that painter and of anger at the neglect he suffered.

Such was the general scheme. How far do the actual lectures support the traditions and surmises about them that have been cited? In the first place it is clear that instead of relying upon a few

notes Turner wrote and rewrote his lectures with great pains, and prepared a quantity of diagrams for their illustration. In the second place, instead of dreaming over one half-comprehended treatise, he made himself very widely acquainted with the literature of the subject. When he could not obtain the books he went to the British Museum to consult them, as more than one reference in the lectures proves. He had begun with a knowledge of his teacher Thomas Malton's system, and he added to this a study of other authorities ancient and modern.⁷ It follows that if there are departures from strict perspective in his practice, as of course there are, they arose neither from indifference nor ignorance, and it is clear that he was conscious of the departures and of the reason for them. He makes a distinction between (1) the scientific principles of perspective; (2) the practical methods by which an artist may arrive at correct perspective without taking on the whole load of theory; (3) the modifications in correct perspective called for by the necessity of giving an impression of truth instead of a copying of fact. He allows also for the sacrifices of fact made necessary by design. He thought it wholesome that students should understand something of the 'science of vision,' as he calls it in the heading for one of the lectures, but he does not confuse this with the art of vision based upon it. The distinction had evidently impressed him from an early date, for he recalls a conversation with his master, Thomas Malton, who told him that it was impossible to make the towers of Westminster look as high as they are by drawing them in strict perspective. Turner, in fact, was not one of those artists whose stomach is so weak that nature and the science of nature appal them, and must be shut out as enemies. He had the appetite of Da Vinci and Dürer for the laws that govern the structure of the world and its appearances to our eyes; but he knew very well that the artist's image-making vision, by which the emotional power of things seen is separated out, is a very different proceeding from the diagrammatist's.

It may be readily allowed that the lectures must have been hard to follow. The subject is hard, and to most people dry; Turner, habitually a silent man, had no habit of exposition in talk, and was further embarrassed in writing by a shy consciousness of the style developed by Reynolds, which he would fain have imitated; and he was uncertain both in the use of words and structure of sentences. He probably read his lectures badly. But he would hardly have expended the very great pains that he did upon them had he not been

⁷ Among the books from Turner's library belonging to Mr. Mallord Turner are works on perspective by the following: Androact (1576), Bernard Lamy (1710), Brook Taylor (1715), Joseph Highman (1763), Joshua Kirby (1765), Joseph Priestly (1770), Lowry (1810), and Joseph Moxon. There are references to many more in the lectures.

Turner's Lectures at the Academy

supported by a real interest in the subject as well as a great affection for the institution that had made him professor, and a sense of duty towards it.

In his introductory lecture (I quote the 1819 version), after deploring the 'tissue of difficulties' in which the subject is ravelled, he speaks of his feeling of unfitness for the task, and explains how he came to undertake it.

'The situation of Professor of Perspective, therefore, that it might not pass on unfilled, tempted me to tender my service, although conditional, viz. if no other Member offered, I would endeavour to become useful to our Institution, to which I owe much ['everything' erased]. For I am old enough to look back with pride and pleasure [to the time] when I received instruction within these walls as a Student; and recollect Sir Joshua's words, *that ever-living ornament of the English School*, that we are not to consider whether instruction is presented in time or in season; it should be received, as intended, and it is ourselves who are to make instruction both in Time and in Season.'

At one more point it is possible to check the legend. Turner did once apparently lose or forget his lecture, for among the MSS., on the back of an introduction to the lectures dated 1819, is a double draft of the apology he tendered on his next appearance. Here is the revised draft.

'The loss of my Portfolio last Monday, although it caused an interruption of my duty, it created more benefit, I may venture to say, than loss of instruction to you, by the able assistance of the Professor of Painting reading his lecture. Your kindness evinced towards me on that Evening ameliorated my embarrassing situation; for which kindness my most unfeigned thanks I now offer, together with the hope that you will allow me to particularly thank him for such an act of Friendship.'

In the original form of the introduction, the passage already cited from the 1819 version was preceded by one which perhaps points to a delay in the delivery of the lectures after Turner's appointment.⁸

⁸ The date given by Thornbury for the appointment (1814) is seven years out; most other writers, including Sir Walter Armstrong and the editors of the complete works of Ruskin, give 1808, when 'P.P.' first appears in the R.A. catalogues. Sandby, who probably had Academy authority, gives 1807, and is followed by Messrs. Hodgson and Eaton in their history of the Academy; but no records of the delivery of Turner's lectures appear to have been kept. The earliest date I have discovered in the MSS. is 1810, the date of the copies; the latest is 1827 on a letter

'Alacrity should have appeared earlier in my behalf [*i.e.* 'on my part']; but when the continual occurrences of the Profession crowd around it too often happens they prevent the completion of greater concerns, and therefore I must waive saying, "I am ready"; that I have pleased myself, *or can please*; but to give up the thought of being anxious is very far from the case, for I feel it stronger.'

Then, after a variation on the passage already quoted, follows the 'Elogium on Sir Joshua,' 'whose Discourses must be yet warm in many a recollection.' With this further quotation I must be content to close the present note:—

'His worth as a man and his abilities as an artist were of the most conspicuous kind; whose constant attention to the interest of this Establishment deserves all our thanks, and whose whole life did prove by deeds "the hardest lesson which his precepts taught," and which all evince unquestionably the greatness of his mind; and who, so far from vindicating the line of pursuit he had adopted, but which his works irrefragably prove exclusively to be his own [margin, 'to belong to the Father of the English School'], yet boldly stepped forth, and recommended, *with his last words*, in this seat, the study of Michael Angelo; to regard the energetic conceptions of his thoughts, the dignified manner of his expression and embodying these thoughts, and to attend unto the lofty workings of his mind through all his works.

'In the name of Michael Angelo Sir Joshua left us a volumerich, full and inexhaustible, emblazoned by the powerful imagery of his own works and begirt with the strongest tie he could leave, *his advice*.

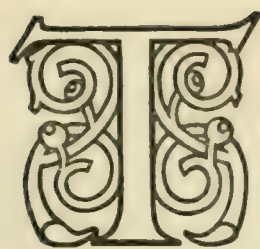
'It is the lot of all to follow: mine is an humble one. I have not to address you on the high departments of Art, but it would be pleasant to my mind if any recollection of him has been awakened, and more so if you have anticipated me in my respects.'

The unhappy string of relatives at the beginning and doubtful footing of the grammar in this passage may well be overlooked for the true and rare appreciation of Sir Joshua's attitude, and the fine turn of magnanimity in the closing phrase.

to Turner, of which he has used the back for an additional note. The note on Reflections in the sketch-book referred to above is approximately dated by Mr. Finberg, on the evidence of the accompanying sketches, 1808. He probably began to lecture in 1809.

THE PAINTERS OF NORTH ITALY

BY ROGER E. FRY



THE appearance of this volume¹ completes the survey of Italian painting of the Renaissance which has occupied Mr. Berenson's activities for many years. Like its predecessors it consists of two parts: one an essay on the leading characteristics of the artists, the other a list of their works. In compiling these lists Mr. Berenson has conferred a benefit upon students which it would be hard to exaggerate. That they are open to revision and expansion he frankly admits, but they form a readily accessible guide through regions which Mr. Berenson has often been among the first to explore. If this has been true of the lists in previous volumes, it is even more conspicuous in these. One has only to turn over the pages devoted to minor artists such, for instance, as Brusasorci and Diffendente Ferrari to realize what a vast expenditure of time and study is here compressed into the narrowest limits. We pass from a private gallery in Budapest to the village church at Cavour, thence by a number of remote Piedmontese villages to a private collection in Somerset, and soon after to Montreal. To have visited so many galleries in all parts of the world and to have kept track of even unimportant pictures in their many wanderings through sale-rooms implies an energy and method for which the student of Italian art must ever remain gratefully indebted. And if, as we are sometimes inclined to think, Mr. Berenson with his love of order and constructive design errs on the side of definite classification where other critics might be inclined to leave a picture in the limbo of anonymity, even this is an error which makes on the whole for knowledge. It is only by names that the mind is able to handle the vast material of early art, and Mr. Berenson supplies a structure on which subsequent students may subtilize and refine. They must always, we think, acknowledge with gratitude how much their labours have been inspired and helped by Mr. Berenson's perseverance and energy. To criticize these lists in detail would be quite beyond the scope of the present review: probably every critic who had a prolonged acquaintance with North Italian art would be able to point to one or two pictures which might have been included and to many attributions which require reconsideration, but such criticism can only be effected from time to time when the occasion arises for the discussion of particular pictures. For the present we will turn to the series of essays on North Italian painting which occupies the first part of the book.

Here again Mr. Berenson's desire for condensation and compression is strikingly evident. Indeed,

while they are precious qualities in an age when publishers are dumping longwinded and loosely written monographs on to our groaning shelves, one can but praise the effort to put so much thought into such closely compacted sentences; and if our criticism of these pages reveals some points where we fail to agree with Mr. Berenson, we are well aware that this may in many cases be due to the severe limits of space within which he works, and that in a more leisurely and diffuse discussion he would make many concessions and admissions which he has had here to omit.

Mr. Berenson has tried to find some kind of formula which may be applied uniformly to the artists of North Italy as he applied the formula of 'tactile values' to the Florentines and 'space composition' to the Central Italians. He has tried to show the presence of a constant tendency towards prettiness and triviality throughout North Italian art, held in check at times by Tuscan invasions, but always reasserting itself. The painters of North Italy appear in his pages as illustrators with a love of the prettily persuasive, but lifted now and again to finer effort by masters of form, movement and space. Now much as we appreciate the effort thus to reduce art to fundamental principles, we doubt whether Mr. Berenson's success in doing so is so complete as to justify him in using them deductively in order to assess the value of works submitted to them. And this doubt is confirmed by observing his use of the word illustration. Sometimes we are told that all art consists in the expression of form, movement and space, with the admission of colour on a dubious footing and as something of an afterthought, at others it is clear that illustration may become itself a part of art. Indeed, in the case of Tura our author seems himself in doubt whether he is the most maniacal devotee of 'tactile values' or whether his purpose is 'merely illustrative.'

The endeavour to keep constantly in view this general formula has, we think, led to a certain amount of distortion and exaggeration. How, for instance, are we to accept as the complete truth about Pisanello the idea that his compositions were governed by the desire to introduce 'stock material regardless of the requirements of his subject,' or that 'his one vocation was endless imitation,' when we know from his medals that he was, as Mr. Berenson himself says, the greatest moulder of subtle reliefs since the makers of Greek coins? Surely these imply a sense of form and movement of which traces are likely to reappear in his paintings and drawings. What Mr. Berenson's criticism appears to us to amount to is that Pisanello was somewhat unscrupulous as an illustrator, but that may surely have been only in order that he might employ more fully his purely artistic

¹ 'North Italian Painters of the Renaissance.' By Bernhard Berenson. London: Putnam. 6

The Painters of North Italy

functions. (We are adopting for the moment Mr. Berenson's distinction.) That he does not at all fit in with the movement of Italian and particularly Florentine art is evidently true, but Mr. Berenson seems to miss the great importance of this tentative divagation. That Pisanello gave up altogether perspective, so nearly established by his trecento predecessors, would alone suggest that he had in view an altogether alternative mode of expression, one from which European art has studiously turned aside, but not, therefore, a negligible one. His credit seems indeed to suffer precisely because his art refuses to be explained by Mr. Berenson's principles. The employment of a more tentative and inductive method might at this point have led to an extension of the possible causes of aesthetic delight.

A little further on we find that 'the bulk, if not the whole of Flemish painting, to the extent that it is not touched by Florentine influences, is important only as Imitation and Illustration.' There is of course a truth hidden in this, but it is a truth that needs endless re-shaping and modification before it is purged of error, and is an example of the too-brilliant incisiveness of statement to which his extreme desire for brevity has compelled our author. One has only to think for a moment of one of Rogier van der Weyden's supreme expressions of dramatic and spiritual truth to realize that deep imaginative significance is possible entirely outside the Tuscan system of design. If such paintings are indeed purely imitative and illustrative, then these two are elements of the greatest aesthetic moment.

Again, when we come to Mantegna we find a theory pressed to extremes. And here, in his desire to be at once incisive and really critical, our author has exaggerated so much the contrary characteristics of his artist that he has made of him a figure more grotesque than one of Tura's saints. He sticks out all over with critical 'tactile values.'

He is represented as an illustrator whose only interest as an illustrator was that he failed of his purpose, which was to be wholly Roman. His antiquarian interest was so keen that 'he naïvely forgot that Romans were creatures of flesh and blood, and he painted them as if they had never been anything but marble, never other than statuesque in pose, processional in gait, and godlike in look and gesture.' Might not this, by the way, have been quite as much due to Mantegna's temperamental love of the grandiose, his genuine imaginative attitude, as to a piece of false antiquarianism? Again, he is, according to Mr. Berenson, incapable of understanding anything of the Christian spirit (and that in spite of the Bergamo and Berlin Madonnas); moreover 'one would be tempted to doubt whether Mantegna had ever seen with his own eyes,' and again he was 'archaistic rather than archaic'—and yet after all he was a great genius. Frankly, as it

is here presented to us, Mantegna's is not a credible or convincing artistic personality. We are far from denying that much is true in our author's analysis, much subtly observed and keenly analyzed, and that if it were expanded and modulated, if all the too rigorously suppressed half-tones were brought out, the picture might become intelligible, though, even so, we think that much of Mantegna's greatness as an artist would slip through the strainer with which Mr. Berenson tries to skim off for us all the fundamental qualities of art.

Mr. Berenson's main theme fits much better when he comes to deal with the Lombard painters. His essay on prettiness shows in a striking way his power of making fertile and stimulating generalizations on the process of artistic tradition, and his idea that where prettiness does crop up in primitive art it is a belated survival of the last phase of completed accomplishment is one of his most illuminating suggestions. In dealing with Foppa he appears to have overlooked Miss Ffoulkes's decisive researches published in Vol. i of *THE BURLINGTON MAGAZINE*.² He puts the date of his death after 1502, whereas Miss Ffoulkes has traced his payments of rent down to 1515, and he says of his *Epiphany* in the National Gallery that though he was then over fifty he was quick to learn of Bramante. The whole composition of this picture indicates, we think, a much later date than this would suggest, and seventy might well be substituted here for fifty.

In his treatment of Leonardo da Vinci at Milan and the mutual reaction between him and the native artists Mr. Berenson is admirable, and his description of how it was that he produced so little effect in his first visit and so much during his second explains much that would otherwise be paradoxical in the history of Lombard art. To some, we suspect, his judgments on the later Lombards—on Solario, Luini, and Sodoma—will seem unduly harsh; to us they appear essentially sound, while he estimates with a justice not to be bribed by his evident personal liking the rue position of a minor artist like Diffendente Ferrari.

When we come again to a great artist like Correggio, we feel once more the strain of Mr. Berenson's aesthetic formulae; we wish that he had allowed his evidently deep appreciation to carry him away more unrestrainedly. It so happens that he has never included chiaroscuro—that is to say, light and shade regarded for its own sake, and not for its form-revealing power—among his primary aesthetic elements; and so, when he finds, quite rightly, that Correggio almost alone among Italian artists loved chiaroscuro for its own sake, he does not allow this to stand for its full value against the lack of other aesthetic elements which he has already classified. But almost everything here said about Correggio might provoke discussion, and

² Page 103 (March, 1903).

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yet no one who reads it attentively would be inclined to deny that Mr. Berenson has felt intensely Correggio's appeal and seriously endeavoured to find its just value and importance for the imagination. Perhaps the estimate he finally arrives at is of an artist incapable of so serious and profound a drama as Mr. Benson's *Christ Taking Leave of His Mother*; but then it must be admitted that if that did not exist we could scarcely have deduced it from Correggio's remaining works.

The book closes with another brilliant essay on aesthetics in which Mr. Berenson analyzes the causes of decline in art, the nature of genius and its dependence for full fruition upon the moment of its appearance in the stream of tradition. Here again the wide range of his speculative mind, his desire for orderly classification and his power of abstract generalization are conspicuous. His rapid survey of the relation of artistic endeavour at each point in its evolution to the emotional demands of the crowd is altogether admirable, and suggests the solution of many of the irritating paradoxes of the story of modern art.

Enough has been said to show the absorbing interest of Mr. Berenson's book, an interest quite independent of one's agreement or disagreement with its results. We may indeed echo of this work Mr. Berenson's own phrase with regard to European artists that 'we care more for the exercise of our functions than for the result,' and it is the sense that we derive of an extraordinarily equipped intellect using all its functions intensely that makes this book so stimulating and invigorating.

There are other aspects of criticism which we cannot expect here. As we have said, the extreme brevity of the work makes for their absence. We should welcome heartily a book which Mr. Berenson might well give us: one in which he allowed himself space to write leisurely and discursively, allowed himself to be carried along wherever the invitation of his subject called, one in which he could afford to be less severely metallic, in which he might win us, with a genial, persuasive eloquence, to share with him the delight which his singular penetration and sensibility must engender.

TWO LANDSCAPE DRAWINGS BY REMBRANDT

BY C. J. HOLMES

BY the kind permission of His Grace the duke of Devonshire we are enabled to reproduce here-with two of the most beautiful of the drawings by Rembrandt in the Chatsworth sketch-book. Much has been written upon Rembrandt's life and work, but full justice has never yet been done to his achievement in the field of landscape. The merits of two or three noble oil paintings have been recognized, the landscape etchings are among the prints which collectors prize most highly, and his drawings are rapidly increasing in market value. Yet, notwithstanding all these signs of growing reputation, Rembrandt does not hitherto appear to be regarded as one who in the field of landscape deserves a place beside Titian and Rubens.

With all his genius, Rembrandt has not had a tithe of the influence upon other landscape painters that was exercised directly by Claude and posthumously by men like Hobbema and Ruysdael. His pupil Philip De Koninck, indeed, ranks among the most notable of Dutch masters, and his artistic grandchild Vermeer has left us that notable *View of Delft* at the Hague, which is among the flawless relics of the art of the Netherlands. But with these exceptions (and Vermeer is hardly perhaps an exception) all subsequent landscape of any merit has been painted under other influences, and the only landscapists who have followed Rembrandt are third and fourth-rate men who imitated the forced

contrast of black-and-white found in the master's early figure pieces, and imagined that in doing so they were discovering the secret of his genius.

In an article on pictures by Rembrandt and Hals¹ which have recently been acquired by Mrs. C. P. Huntington, it was pointed out that the essential feature of Rembrandt's art in its maturity was his power of abstraction and concentration, by which he was enabled to separate from his subject just those qualities which were required for its pictorial expression and to reject everything else. Upon a similar process of isolation the landscape art of Rembrandt is based. That he did not find the process easy is proved, I think, by the number of landscapes he painted which have the forced composition and exaggerated contrasts of tone that are found in his early figure pieces. It was not until about 1640 that he seems to have taken up landscape drawing with any consistency; but when he did so he solved almost at once the problems which he had previously found so difficult. He discovered that with the etched line reinforced with dry point, or with the pen line reinforced with a wash of sepia, he could extract from the multitude of tones and masses and colours which nature presents to the eye just the very ones he required. Thenceforth he was content with these simple materials, and it is only in a few isolated works such as *Lord Lansdowne's Mill* and the *Winter Landscape* in the Cassel Gallery that he seems to have used oil painting

¹ See THE BURLINGTON MAGAZINE, Vol. xii, p. 197 (Jan., 1903).

Two Landscape Drawings by Rembrandt

That medium was necessary for his portraits and figure pieces ; for landscape work it gave him little or nothing more than the two much simpler processes of drawing and etching.

His experience had already shown him that the consistent rendering of local colour was not only unessential but actually prejudicial to the method of self-expression which he was working out for himself in the oil medium. He had chosen light as his means of emphasis, and he found by experiment that the use of local colour was apt to weaken or deflect that emphasis. If that was the case even in figure painting, where the strong colours of draperies could be disposed at will, how much more was it the case with landscape, where the colours of the sky and the earth, of trees and buildings, were more or less fixed quantities which could not be materially altered or transposed without incongruity ?

By dispensing with local colour Rembrandt was able to ensure that the light parts of his landscapes—in his drawings and prints represented by the untouched paper—should be of unsullied luminosity, and also harmonious with each other. If coloured, their tones would of necessity have to be lower, and their hues would differ, introducing thereby a beginning of discord. By keeping the untouched paper as the standard for all high lights, Rembrandt thus secured brightness and suggested that unity of natural lighting which is at least as valuable in rendering nature as any insistence upon the local colours of the particular aspect selected for treatment.

The advantages of monochrome in the other portions of the work were no less conspicuous, for it enabled Rembrandt to make the fullest use of his masterly draughtsmanship and his power of emphatic statement by means of light and shade. In the drawings of his gifted pupil (and in the paintings too) we see the faults which Rembrandt avoided. Not only does the presence of local colour dull the effect of De Koninck's work and make the result look heavy. It also distracts the spectator's eye from what should be the focus of emphasis in the picture. Except in one or two cases, where De Koninck's work is almost indistinguishable from that of Rembrandt (as in *Lady Wantage's noble landscape*), the cold greens of his foreground and the red roofs dotted among them constantly disturb our contemplation of the spreading distances and menacing skies which are the real subject of his pictures.

Local colour, of course, has been nobly used as a means of emphasis time after time, but every attempt to combine it with emphatic statement by means of light and shade has resulted either in disaster or in compromise. By the time Rembrandt came to deal with landscape seriously, he had acquired experience enough to avoid both these perils, and his drawings and

etchings in consequence are, so far as they go, perfect.

And they go very far indeed. The rapid pen-strokes and blotted wash of bistre in the first example we reproduce are but slight things and may seem to tell us little. But the longer we examine the drawing the more complete do we find it. The far distance passes so evasively into the sky at the horizon that a suggestion of shimmering air and sunlight is conveyed as no artist with a full palette at his command was able to convey it before the days of Turner. The broad wash of deep colour in the middle distance not only leads the eye away to this sunlit expanse, but serves as a foil to the principal feature of the drawing, the group of houses half hidden by trees, over which the light plays with most exquisite subtlety—the alternations of flushed transient shadow and firm outline having the charm of those rare moods of nature of which Correggio and Gainsborough are the master interpreters. On the right this wash of colour extends to the edge of the watercourse, its broken texture suggesting, with as much verisimilitude as the most complicated process could do, the movement and softness of meadow grass stirred by the wind ; on the left we may notice how a faint wash of colour serves perfectly for a sunlit level, its recession and its brightness being accentuated by the little figure of a woman, with a tiny scratch to the left for the shadow she casts. From the middle distance, with its delightful group of buildings, the eye is led out to the foreground by the sharply defined watercourse, while the brightness of the reflection is emphasized by contrast with the little shed, to which the hen-coops and the odd rails and posts serve at once as ornaments, and as documents that the place really was just so. Yet all these masterly details are but trifles compared with the effect of the design as a whole : its ample spacing, its breadth of light and air, and the masterly knowledge which from these simple materials has obtained brightness without poverty and force without heaviness. Setting aside the work of Turner, could so much be claimed for more than a few of the myriad water-colours that have been executed in the nineteenth century with every advantage that scientific knowledge of nature and an unlimited palette can confer ?

In the second subject the mellow surface of the paper is made the unifying element in the design. It stands alike for the colour of the sky, the leaves, the buildings, the grass, the tree trunks, the road and the water, wherever light impinges upon them. The things combined in the sketch have thus a bond of unity comparable to the bond which nature provides in the form of atmosphere, but infinitely more powerful. Atmosphere modifies local colours, and tends to bring them into something like harmony ; here local colours are in complete harmony, since they are all represented



LANDSCAPE DRAWING BY PIERRE-ANDRÉ CHAISSE



LANDSCAPE DRAWING BY KIMBRANDT *Chetworthy 1*

Two Landscape Drawings by Rembrandt

by the same material. The colours of the houses, of the road, the tree stems, the boats and the sky cannot in consequence jar with one another or introduce emphasis into inappropriate places. If we imagine for a moment what the design would look like were it carried out with a full palette of colour, we shall see that the contour of the great group of trees would inevitably dominate the composition, and give it just the impression of heaviness which the artist has so successfully avoided.

For his emphasis Rembrandt is thus entirely dependent upon light and shade, and the effect chosen is one where that emphasis must be of the gentlest. It is a shimmering summer's day, with no strong contrasts of tone, so the pen is used delicately, that the infinitely varied gradations of the main masses of foliage and buildings in the middle distance may be expressed and yet kept light and aerial: space and distance being added by the opposition of the fierce scratches by the

footpath to the right and the forcible handling of the logs and boat to the left. Not the least wonderful feature of the drawing is the flexibility of Rembrandt's touch. His method owes much of its vigour and vitality to its swiftness. This swiftness in turn demands a calligraphic stroke—and calligraphy, even with very great artists, comes near to monotony. Rembrandt has his place among the world's greatest draughtsmen, just because his touch never becomes a mere trick of hand, but remains infinitely various, conforming every instant to the texture, or character, or structure of the thing he is representing. Even the swiftest and slightest of his drawings is packed with minute observation, and only reveals the greater part of its secrets to those who have the patience to examine it carefully. As illustrations of such eloquent shorthand these apparently simple drawings from the Chatsworth collection could scarcely be bettered.

STEPHEN H., MEDALLIST AND PAINTER

BY G. F. HILL

THE medallist who is generally called 'Stephen of Holland' signs himself on his medals STE·H·, STE·H·F· or STE·H·FEC. The responsibility for the explanation of these abbreviations as *Stephanus Hollandus* (sic) *fecit* seems to rest with George Vertue. He has been followed, practically without question, by later writers. For Vertue, who knew only the medals of Englishmen by this artist, it was perhaps natural to suppose that Stephen, a Dutchman, working in England, expressed his Dutch nationality by the letter H. I do not know whether Dutchmen of the sixteenth century used such a barbarism as *Hollandicus* (or the like) instead of the classical *Batavus*; but it seems to me incredible that Stephen, when he signed himself STE·H· on medals of Netherlanders made in the Netherlands, before he paid his visit to England, should describe himself as 'Stephen of Holland.' It is only reasonable to suppose that H conceals a surname, or more probably a place-name; that it means 'Hollander' is a supposition that need only be considered when some documentary evidence in its favour is discovered. It is hardly worth while to speculate on the nature of the surname or place-name. It has, indeed, been suggested that it was Van Hollandt,¹ but it is very much to be doubted whether such a suggestion would

have been made had not English writers already spoken of the artist as 'Stephen of Holland.'

Much of the confusion which at present prevails about the identity of this medallist is due to Horace Walpole, whose careless use of the materials which lay before him in the MS. collections of George Vertue makes his 'Anecdotes of Painting' a trap of the most dangerous kind for the unwary. If a publisher could be found for the work, no more valuable service could be done to the history of art in England than the re-writing of the 'Anecdotes' on the basis of the MS. and other materials which are now available.

We may begin by extracting from Vertue's notes the gist of the passages bearing on the subject. We learn from him, first,² that '... Stevens, a painter who lived in the beginning of Queen Elisabeth,' painted several family pictures (of the Lumley family), and that among the accounts of that family were receipts of this Stevens for pictures which in Vertue's time were in the possession of Lord Scarbrough. Vertue himself saw one, well drawn and painted, 'on board.' The duke of Devonshire also possessed among his old family pictures some done by '... Stephens a painter.' It is to be noted that Vertue leaves a blank before the artist's name. It seems probable, therefore, that the evidence before him did not give more than 'Stephens' or something similar; he assumed

² Or—considering how easy it is to miss a passage in the seven volumes of MS.—I should say such passages as I have been able to find in the course of a not too leisurely perusal. I omit anything which does not add to our present knowledge of Stephen's work, or help to explain the current state of opinion about him.

¹ Brit. Mus. Addit. MS. 23070, fol. 266.

¹ By Pinchart, who, in the 'Rev. Belge de Numismatique,' 1860, p. 173, says that a family of that name occupied a high position in the fifteenth (sixteenth?) century at Utrecht, where Stephen made many medals.

Stephen H., Medallist and Painter

this to be a surname, and left a blank for the baptismal name. Later, in the same MS. (fol. 43), Vertue mentions a picture of John Lord Lumley, dated 1563, which, as we shall see, must be the work of the painter Stephen. On fol. 65 Vertue gives a quotation from Weever's 'Funeral Monuments' (p. 635) about the tomb of Thos. Radcliffe, earl of Sussex, at Boreham, by Richard Stephens ('an outlandish man').

Next we have a mention⁴ of 'an old vellum manuscript-book containing the draughts of many marbles, fountains, chimney pieces, tables, monuments, drawn belonging to the Family, and was at Lumley Castle, 1590, with an inventory of goods, pictures, etc.' On the next page (fol. 66b) Vertue describes the portrait⁵ of 'John Lord Lumley painted in the manner of Holbein, but the painter's name in the picture, and in this old inventory taken about 1590 is . . . Stephens. This Lord's picture was painted when he was 30 years of age, about A.D. 1558, the beginning of Qu. Elisabeth's reign; and he died in 1605, so that this painter . . . Stephens . . . was living the beginning of that Queen's reign. . . . How long after? When Mr. Jervaise saw this picture in Town he concluded that many pictures painted by Stephens passed for Holbein; it was so much like his pencil and manner, rather softer and tenderer, but well coloured.'

Three pages farther on (fol. 69b) Vertue mentions the well-known medal of William marquis of Northampton ('cast in silver, and repaired, as big as a crown piece'). Of the signature STE·H·F· he asks if it should be 'Stephen Holandus (*sic*) fecit.' He adds that the medal of William earl of Pembroke, about the same time, and that of Sir Thomas Bodley seem to be of the same taste or style of work.⁶ Yet again⁷ Vertue returns to the Radcliffe Monument at Boreham, and copies details as to payments⁸ made to Richard Stephen, Mason,

in 1587, 1588, and 1589, adding that 'in May' the monument was finished. He gives a marginal cross-reference to his description on fol. 44 (his p. 74) of the medal of Anna Poinés, to which we now come.

This is represented in one of the four clever little sketches reproduced in pl. ii, 1. No specimen is now known to exist, and the authors of the 'Medallic History of Great Britain'⁹ were obliged to rely on Walpole's description. It is satisfactory to recover at least the semblance of the medal in Vertue's sketch.¹⁰

Vertue praises this piece highly, and goes on to say once more: 'I think I have seen two or three more of the same work near the same time, particularly that medal of Sir Thomas Bodley and Lord Pembroke—1562, and Lord Leicester.'¹¹

A little later (fol. 45b) he gives a drawing of the medal of William Parr, marquis of Northampton, explaining the signature STE·H· as 'Stevens Holandus.' This medal he regards as another confirmation of that artist's having been in England, and the work, being 'so masterly done, sharp, neat, and in good taste,' makes him apprehend that the medallist was a 'sculptor of large works, and made models in wax or clay for medals thus,' and also for 'monuments or other statues.' Then follow some general remarks on the versatility of artists like Varin.

Walpole,¹² without the slightest reservation, identifies the Stephen who signed the medals of 1562 with the sculptor of the Boreham monument and the painter of the family portraits above mentioned. The 'curious portraits at Hardwicke, of Queen Elizabeth, in a gown embroidered with sea-monsters, the Queen of Scots, both at whole length, and others,' are also dragged in as probably painted by him. Dallaway extends the 'probable' works of the artist still further. An additional note by Walpole gives the date of the portrait of John Lord Lumley as 1590—which is only the date of the inventory mentioned by Vertue.

These quotations are sufficient to show the present confused state of the evidence relating to the medallist Stephen. Fortunately, we are able to

Earl of Sussex's goods) seen at Councillor Verney's, Lincoln's Inn Fields.

⁹ Franks and Grueber, i, p. 105, No. 31.

⁴ Addit. MS. 23071, fol. 66.
⁵ Among some pictures repaired and sent to Lumley Castle by Vertue was one of 'John Lord Lumley, ob. 1579' (*ibid.*, fol. 36b). I do not think any John Lord Lumley died in that year. In any case, the picture was probably different from that which we are considering.

⁶ Of course he is right about the medal of the earl of Pembroke, which is by Stephen. But the Bodley medal is a puzzle. Vertue cannot possibly mean Varin's posthumous medal of Bodley, on which the signature is always very plain. In Addit. MS. 23072, fol. 30b, he mentions a medal of Sir Thomas in the Bodleian Library, but gives no details. Possibly a medal of Bodley by Stephen will yet come to light. Bodley's Librarian kindly informs me that the only medal of the founder which the library possesses is that by Varin.

⁷ Addit. MS. 23072, fol. 35.

⁸ These accounts, according to Walpole, were seen by Vertue among the MSS. belonging to Peter Leneve, Norroy. They are not mentioned in the British Museum Class Catalogue among the papers formerly belonging to Leneve; nor in the catalogue of the Rawlinson MSS. at Oxford (some of which came from Leneve's collection). Vertue says nothing about having seen the account among Leneve's papers in the passage which I have quoted from his note-books. The two previous notes are of things (one of them an inventory of the

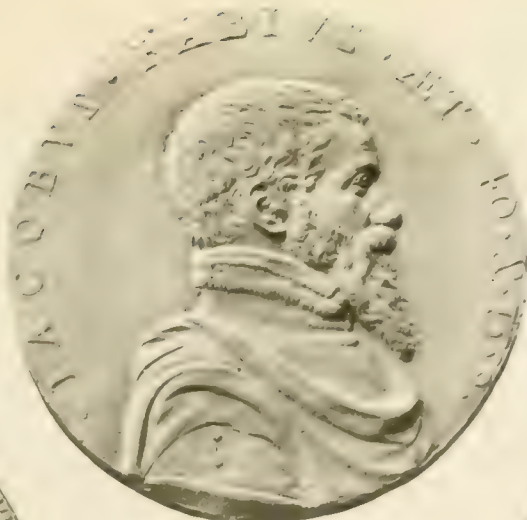
¹⁰ The three other sketches, which are not unhappy, as a comparison with the originals shows, are of three medals in Lord Oxford's collection. They represent: John earl of Loudoun, by Abraham Simon ('Medallic Illustr.' i, p. 321, 157; pl. xxviii, 5), La Martinay, by the same artist (*ibid.*, p. 329, 171; pl. xxix, 3), and John Cleypole (?) (*ibid.*, p. 396, 22; pl. xxxv, 12). The traditional identification of the second of these pieces with Monsieur La Martinay, whoever he was, is thus carried back to Vertue's time.

¹¹ This is the Netherlands medal of 1586, with the legend 'non gregem sed ingratos invitus desero.' The resemblance to Stephen's accredited work is only superficial, and I cannot think it is by him, although his style may of course have changed for the worse by 1586.

¹² 'Anecdotes' (ed. Wornum), i, p. 187.



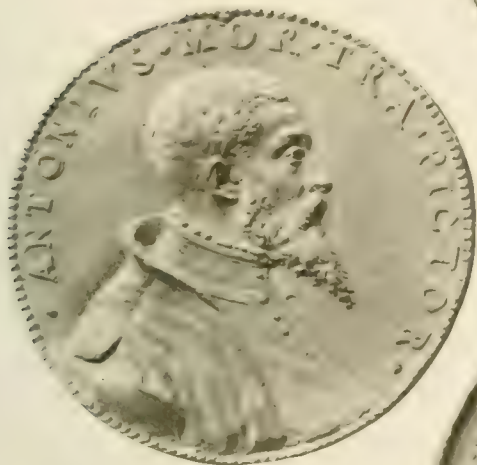
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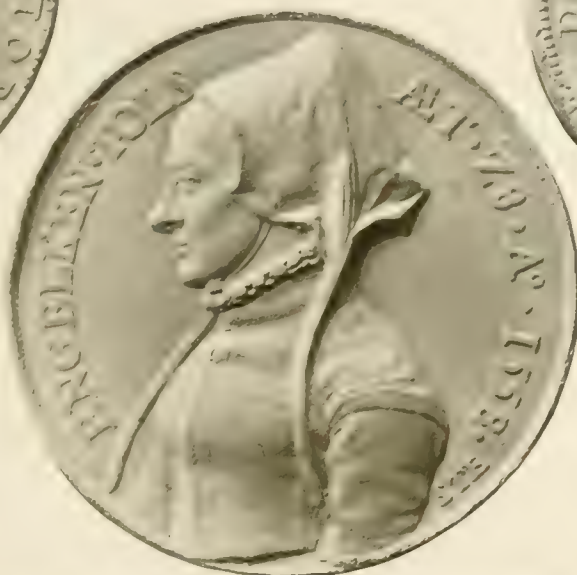
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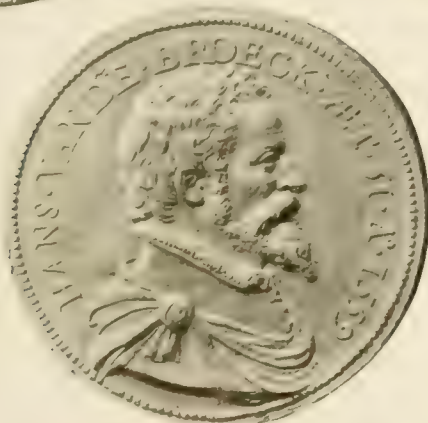
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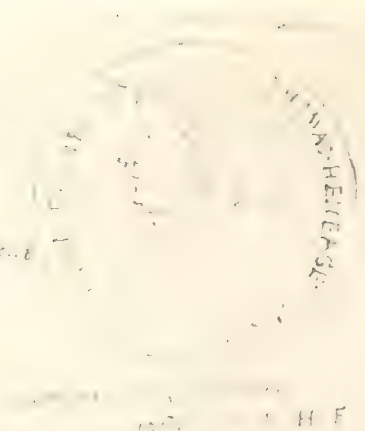
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 D. Leicester.

on the reverse
 La Martiray

on the reverse

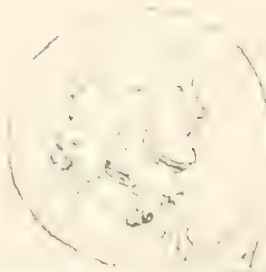
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Stephen H., Medallist and Painter

consult the actual inventory mentioned by Vertue.¹³ It is a 'Certyficate from Mr. John Lampton Stewarde of Howseholde to John Lord Lumley, of all his Lo: monuments of Marbles, Pictures and tables in Paynture . . . Anno 1590.' From this I extract (amongst the 'Pictures of a Smaller Scantlinge') :—

'Of the last Earle of Arundell Fitzallen, drawne twice by the famous paynter Steven' (p. 329).

'Of yo^r Lo: doone by Steven' (p. 330).

'Of the County Egmond executed at Bruxels, drawne by Steven' (p. 331).

'Of yo^r Lo: first wife daughter to the old Earle of Arundell Fitzallen drawne by Steven' (p. 333).

Lord Scarbrough informs me that at Lumley Castle there are still two pictures, 'apparently by the same hand, very much after the style of Holbein: one is John Lord Lumley, aged 30, dated 1563; the other Jane Fitzalan, his first wife. Both pictures are extremely dark, and would be very difficult to photograph'; the artist's signature appears to be no longer visible on either. These are the two pictures mentioned by Surtees,¹⁴ with some details of description, but without record of the artist's signature. Pennant, on the other hand,¹⁵ ascribes two portraits of John Lord Lumley, of dates 1588 and 1591, to Richard Stevens; but evidently he does so solely on the basis of Walpole's conjectures.

It will be noticed that in the inventory the painter's name is given as 'Steven'; this we may, I think, assume to have been nearer to the signature on the pictures than Vertue's form ' . . . Stephens,' which is probably suggested by the name of Richard Stephens, the sculptor of the Boreham monument. The question can, however, be settled only by the cleaning of the Lumley portraits, or by the discovery of the signature on other paintings, such as those which are stated by Vertue to be in the possession of the duke of Devonshire.

The Radcliffe monument of the first three earls of Sussex (Robert, Henry and Thomas) is still in existence in Boreham Church, Essex.¹⁶ Thomas died on June 9th, 1583, and his will¹⁷ directed that his executors should see builded and finished the chapel in Boreham Church, 'then begun according to a plot or writing thereof made,' and also to erect therein a tomb 'according to a plot or writing thereof subscribed with his own hand.' The agreement was made between the earl's

executors (not the earl himself) and Richard Stephens. As we have seen, payments were made in 1587 and the following two years to Richard Stephens for work on this tomb. Weever says that the monument was finished by May 28, 1599.¹⁸

About the sculptor Richard Stephens, a certain amount of information is forthcoming from the sixteenth-century returns of aliens resident in England and similar documents.¹⁹ From these it appears that in May 1571 there was living in St. Saviour's Parish, Southwark, Richard Stevens, a freemason, born in Brabant, who had been in the country four years; with him lived one man-child, named Steven, and John Bescay his servant, who was born in Antwerp, and had been in the country four years.

In November 1571 he is returned in the parish of St. George, Southwark, as Richard Stephens, of the age of twenty-nine years, a carver in stone, in England four years, with Jane his wife, born in Ghent, twenty-six years of age, in England three years, and one child called Stephen, born there, of the age of five years. They 'came over for religion.'

In 1582-3 he is returned by the Company of Freemasons as a stranger practising the Art of Masonry, though he had never been admitted to the Company.

Finally, another document, probably of 1583, returns him as a Dutch stone-cutter living in St. Saviour's Parish, Southwark.

Richard Stephens, the sculptor, therefore, was born about 1542, and came to England about 1568; lived there continuously until the end of 1571; and was certainly there in 1582-1583, and 1587-1589. The last fact is proved not only by the documents but by his employment on the Boreham monument, which must have been begun about 1583, and finished in 1589.

As the evidence stands there is no shadow of a reason for connecting this Richard Stephens with the Stephen or Steven who made the medals of 1562 and (if, as seems certain, medallist and painter were identical) painted the portraits of about the same date. Let us turn to the work of this latter artist. I may begin by describing the hitherto unpublished medals, the discovery of which first suggested the present inquiry. They are in the British Museum.

¹³ Ed. 1631, p. 636; ed. 1767, p. 392. In the former Roman numerals are used, and an additional x may well have crept in. Vertue, who saw the accounts himself (see above, note 8), mentions payments only in the consecutive years 1587, 1588, 1589, and then goes on to say the monument was finished by May; this seems to imply that 1589, not 1599, is the year of its completion.

¹⁹ For the reference to this source I am indebted to Mr. Lionel Cust. The documents are published by the Huguenot Society, (Vol. x of their 'Publications,' Part i, p. 465; Part ii, 121, 313, 313). See also Mr. Cust's article, 'Foreign Artists of the Réformed Religion working in London from about 1560 to 1660' in 'Proc Huguenot Soc.' vii (1), 1903, p. 57.

¹³ It is published in the appendix (p. 327) to Miss Edith Milner's 'Records of the Lumleys of Lumley Castle' (1904). I have to thank the earl of Scarbrough for kindly calling my attention to this publication, and answering various questions about pictures in his possession.

¹⁴ 'Hist. of Durham,' ii, p. 155.

¹⁵ 'Tour in Scotland,' Part ii (1790), p. 324.

¹⁶ See Chancellor's 'Ancient Sepulchral Monuments of Essex,' pp. 33 ff., with two plates.

¹⁷ Preserved in the British Museum, Lansdowne MS. 39, art. 18.

Stephen H., Medallist and Painter

1. Medal of Jacobus Fabius. Bust to right, bearded, in coat with furred collar, and cloak. Around, ·IACOBVS·FABIVS·AET·40·A°·1559. Signed (incised) on the truncation of the arm, STE·H· The letters AE are ligatured. Lead, 70.5 mm. From George III's collection. Pl. i, 1.

The only Low Countryman of the name of Fabius in the sixteenth century whom I can discover is Gulielmus Fabius (properly Willem Boonaerts), a native of Hilvarenbeek (in North Brabant) who was professor of Greek at Louvain, and was killed in 1590. Jacobus Fabius may have been his father; but obviously no stress can be laid on such a conjecture.

2. Medal of Hillegoent van Alendorp. Bust to left in coif and veil, the dress trimmed with fur; around, HILLEGONT·VAN·ALENDERP·AET 48. On the truncation, incised, STE·H·

Rev. Angel standing to front holding shield of arms (three lions' heads crowned, two and one); around, VXOR·IOAN· ·A· ·WYCK·A°·1564. The stops on both sides (except in the signature) are diamonds. The letters AET on the obverse are in monogram. Lead, 41 mm. From the Franks collection. Pl. i, 2.

The arms are those of the Alendorp family of Utrecht, described by Rietstap as: Argent, three lions' heads sable, tongued gules, crowned or. Hillegoent, the wife of Johan van Abcoude van Wyk, was the daughter of Lubbert van Alendorp (lord of Blijenburg and Abelschoten).²⁰

3. Medal or token of the Gild of Armourers. St. Eligius standing, holding crozier and hammer. Around, WIE·DIT·ONTFAN·EN·NIET·VEDER·EN·BRECK

Rev. Armourer at work. Around, VERBVERT·EEN·PONT·WAS. In the exergue, incised, STE·H·FEC· The letters VE are ligatured. Brass, 42 mm. Presented to the British Museum by Mr. Max Rosenheim. Pl. i, 6.

The inscription is to be read, 'Wie dit ontfan(gt) en niet veder <en> breck(t), verbuert een pont was'—i.e., 'He who receives this and does not return it forfeits one pound of wax.'

The piece seems to be an admission ticket or check of some kind, and resembles in many ways the gildpenningen which were so popular in Holland at a rather later date. It is the only work of the kind that is known to have been executed by this artist, and it is unfortunate that it has been in circulation and suffered accordingly. To what city the gild belonged I cannot say.

4. Reverse of a medal. A girl seated to left, winding thread on to a winder from a spindle. Around, DABIT, HIS·DEVS·QVOQ, FINEM; in the exergue, STE·H· Lead, 63 mm. Pl. i, 4.

A bronze surmoulage of this same reverse is found attached to a specimen of a portrait-medal

²⁰ See Chalmot, 'Biogr. Woordenboek,' i, p. 148, on the authority of A. Ferwerda, 'Gesl. en Wapenboek,' 1785.

of the painter Antonis Mor in the British Museum. The same collection also possesses a lead specimen (from George III's cabinet) of the portrait of Mor (pl. i, 3).²¹ The conjunction of the portrait and the yarn-winder reverse on the surmoulage suggests that they are by the same hand. They are of the same diameter to within 1 millimetre. On the larger (the reverse design) the border of pearls stands some slight distance from the edge. If this margin were removed (and it is, of course, unessential) the two would fit exactly, as indeed they do in the surmoulage. It seems, therefore, reasonable to attribute the portrait of Antonis Mor to Stephen.²²

The close resemblance between the reverse design with the yarn-winder and that with Charity (pl. i, 7), which belongs to Stephen's portrait of Hans van den Broeck, should be noticed. Stephen has blundered in his motto, which should of course run, 'dabit deus his quoque finem' (Vergil, Aen. i, 199). The motto, correctly worded, was used by Leone Leoni and his copyists on medals with the reverse of Hercules and the Hydra. Its application to the design by Stephen is not clear. If the portrait of Mor is by Stephen, the further question arises whether the reverse design of Painting which is attached to the portrait of the Brussels specimen published by Simonis (pl. xii, 1) is not also by the same artist. Simonis has attributed it to Jonghelinck; but it is to be noted that he says (p. 105) that at this period no other artist than Jonghelinck, 'si non Étienne de Hollande,' could have shown certain qualities which he finds in the design. Without having seen the medal, or even a cast of it, I hesitate to pronounce decidedly; but I would call attention to the extraordinary resemblance in treatment between the figure of Painting on the Mor medal and the figure of Faith on the medal of the marchioness of Northampton (pl. ii, 3). When the evidence of the other reverse connected with the Mor portrait is taken into account, Stephen certainly seems to have a better claim than Jonghelinck to the reverse of the Brussels medal.

To the pieces so far discussed it is convenient to add two others: the one, of Engelken Tols (pl. i, 5), because it seems to be a much finer specimen than that illustrated by Simonis²³; the other, of Hans van den Broeck²⁴ (pl. i, 7), because traces of the signature STE·H are visible on the original on the truncation of the bust. The attribution of the medal to Stephen is thus confirmed.

The British Museum is naturally rich in the portraits of English men and women executed by

²¹ Similar to the portrait illustrated by Simonis, 'L'Art du Médailleur en Belgique,' ii, pl. xii, 1, and attributed by him to Jonghelinck.

²² As I find Pinchart (*op. cit.*) has already done, on grounds of style alone.

²³ p. 197 and pl. xxii, 3. The British Museum specimen, which is of lead, is 77 mm. in diameter.

²⁴ Armand, iii, 112a; Simonis, p. 202.

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Stephen in 1562. They will be found well illustrated in plate vii of the 'Medallic Illustrations' of Franks and Grueber. For comparison, the medals of Richard Martin and his wife, Dorcas Eglestone, and of the marchioness of Northampton are reproduced here on pl. ii, 2, 3. For Stephen's medals of other than Englishmen it is best to refer to the work of Simonis,²⁵ although it is necessary to regard some of that writer's attributions with caution. In particular the attempt to credit Stephen with portraits of Adrian VI and of Henry VIII may be set aside without hesitation.

Stephen's first dated medals are of 1558. To this year, for instance, belong the portraits of Engelken Tols and George count of Egmont and bishop of Utrecht. (Of the latter, as we have seen, John Lord Lumley possessed a painting signed by 'Steven.') The medallist's sitters in this year hail chiefly from Utrecht. In 1559, the year of the Fabius medal, and the next two years he did various other portraits, chiefly of Antwerpens. Medals of Sigismund Augustus of Poland are dated 1561 and 1562; and perhaps to the same time belong the undated medals of Catherine of Austria, Bona Sforza and John Sigismund. In 1562 and (if once more we assume his identity with the painter 'Steven') in 1563 he was in England; in 1564, as the van Alendorp medal shows, he was back in Utrecht. Then his movements are hidden until he reappears at the Polish court, making medals of Sigismund Augustus, dated 1571 and 1572. After this, no more is heard of him.

The Italianate style of some of his works (of which the Fabius will serve as an example²⁶) has suggested that he went to Italy. Obviously, however, few things are easier to transport than medals, and there can be little doubt that the works of Italian medallists must have found their

²⁵ 'L'Art du Médailleur en Belgique,' ii, pp. 187 f. While in England in 1562 Stephen also made a medal of Michael de Castelnau, the date of which has been misread as 1565, but is rightly given by Simonis.

²⁶ I found it among the Italian medals in the British Museum.

way across the Alps. Such imported medals would amply suffice for the Italianizing of Stephen's style. That he was susceptible to outside influences is clear enough from the variety of styles illustrated on the plates.

The last that we hear of Stephen, then, as a medallist is in Poland in 1572. That the medallist and the painter were identical is, I think, almost beyond doubt, in view of the coincidence of the dates of their work in England and in one of their subjects—Count Egmont. But the further identification with the sculptor Richard Stephens stands on a different plane. It implies that the medallist was only about sixteen years old when he was doing signed medals of distinguished people like Count Egmont; that at the age of nineteen he was sufficiently famous to go to the Polish Court, and in the next year, coming to England, to begin immediately to portray great nobles all over the country; that after returning to the Low Countries he came and settled down in England in 1565 as a stone-mason, and worked for four years; then suddenly went once more to Poland, where he made medals in 1571 and 1572; then returned to England, and from about 1583 to 1589 (according to the most probable date) worked once more as a stone-mason.

This, even when one takes into account the versatility and the wandering habits of the artists of the time, is a somewhat improbable construction of any man's career. If it is necessary to connect Stephen the medallist and painter with Richard Stephens the sculptor, there is nothing (except the commonness of the name) to prevent our supposing that they were father and son. 'Richard, son of Stephen,' would, according to the English usage, be called 'Richard Stephens.'

As to the medallist Stephen, I feel that, in spite of the length of this article, the positive results are infinitesimal. But the ground has at least been cleared of some obstacles, and the direction in which inquiry is necessary has been indicated.

THE ROSE-AND-CROWN HALL MARK OF NORWICH PLATE

BY H. D. ELLIS



HAT the mark of the Rose and Crown was an official hall mark prescribed by authority for Norwich plate is a fact established beyond all possibility of doubt. But an interesting question for investigation is: How came Norwich to have two official hall marks—the Castle and Lion and the Rose and Crown? Among the Corporation records are three documents which demand careful consideration in this connexion—viz.: 1. The petition presented to the Corporation by the

Company of Goldsmiths in the city of Norwich in 1564; 2. The oath of the Stranger Goldsmiths; 3. The oath of the Assay Master to the Company of Silversmiths in the city of Norwich.

1. The petition above mentioned set forth that up to that date no certain order, touch or standard had been appointed in Norwich for either gold or silver; that a maker's mark was not used; that each artificer worked as he pleased in regard to fashion and fineness; and that many abuses thence resulted. The petitioners therefore prayed the Corporation to prescribe a standard for silver 'as good as the standard of the leopard's head with

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the crown,' and a common stamp or touch of the arms or ensign of the city—viz., the castle and the lion—and to order the use of a maker's mark. It is to be observed that the petitioners did not pray for the institution of a gold standard or touch. This petition appears to have been granted forthwith by the Corporation in the terms prayed.

2. The oath of the Stranger Goldsmiths presents some difficulties. It contains no reference whatever to Norwich, and the one and only authority mentioned in it is the Goldsmiths' Company of London. Its date is a matter of speculation, but the undated document contains internal evidence which may profitably be considered. Thus: It prescribes standards for gold and for silver. The gold was to be as good as the 'Alaye of the iiith,' and the silver as good as the money of the king. The Alaye of the iiith—i.e., the alloy of the fourth part, or 6 carats of alloy in the ounce of 24 carats—had been established as the standard for gold plate in 1477, in lieu of the old 'Alaye of the fifth' (touch of Paris), and it continued in force until 1575. The standard for silver plate 'as good as sterling'—i.e., 18 dwts. of alloy in the pound of 12 oz.—had been established in 1300. But the coinage was debased from 1542 to 1560, in which year the sterling quality was restored. These facts present two periods within which to find the date of the oath—viz., 1477–1542 and 1560–1575—during which the prescribed standards were effective. In favour of an argument for the earlier period it has been suggested that the expression 'the money of our Sovereign Lord the King' would be inapplicable to the reign of Queen Elizabeth, and that the terms 'so help you God and halidom' point to a pre-Reformation period. In reply to this contention it may be argued that the expression 'King' is here, as elsewhere, tantamount to 'Sovereign' without distinction of sex. Thus we say that the British Constitution is composed of King, Lords and Commons. As to the expression 'halidom,' it must be remembered that in 1560 Queen Mary had been dead only two years, and that the State religion as by law to be established was in a very uncertain condition, and it could not be expected that accepted formulae of long standing should at once be varied to suit circumstances and conditions as yet quite unstable. On the other hand, in favour of the later period, 1560–1575, there is the significant sentence in the oath, 'ye shall set (to your work) your mark to you assigned by the wardens of the craft or mystery of the Goldsmiths of the City of London.' If this oath was a Norwich oath, then it is difficult, except upon the theory of the later period, to reconcile this sentence as to the mark with the terms of the petition of 1564, which expressly declares that no order in regard to marks had then been made by authority. I suggest a solution of the dilemma.

I suggest that the oath of the Stranger Gold-

smiths set forth in the Norwich Liber Albus was not a purely local ordinance made by local authority, but was the *Model Oath* prescribed by the Goldsmiths' Company of London for general use throughout the kingdom under the powers conferred upon the company by the Acts of 1462, 1477, *et al.* And I think it is highly probable that the oath in this form (though based upon and modified from a still earlier form valid when the 'Alaye of the fifth' was the standard) was framed and promulgated in 1477, when the Act was passed and the 'Alaye of the iiith' was instituted. The jurisdiction of the great London company over the provincial guilds was at times relaxed, and again at times jealously revived and enforced—a process which occasionally resulted in friction between the two bodies. This friction became, I believe, acute when, in the early years of Elizabeth's reign, the activity of local manufacture was aroused from its long dormant state, during which no action on the part of the London company had been called for, by the universal demand which had arisen throughout the kingdom for Protestant communion cups. Norwich, Exeter and York quickly developed an industry upon a scale theretofore unprecedented. In the case of the latter city, either its advance was the most marked or there were other reasons for selecting it as the object of a test case. Be this as it may, the London company appear to have felt themselves constrained to take action, and accordingly in 1570 they resolved that a letter be directed from the company to the archbishop of York to request him to suffer no communion cups to be used in any parish or diocese 'but only such as be touched with the Leopard's head crowned.'

3. The oath of the Assay Master is precise and unmistakable in its terms, and it is wholly and solely a local measure. 'You shall swear that you will well and truly execute the office of a Say Master to the Company of Silversmiths within the City of Norwich, and not set the stamp of the Rose and Crown upon any Plate but what is according to the standard.' This oath proves beyond all cavil and doubt that the rose and crown was an official Norwich hall mark. But the castle and lion had already been prescribed as the Norwich hall mark, unless we ascribe to this oath a date antecedent to 1564. This is impossible, for the petition of 1564 declared that no mark at all had at that date been prescribed. Then, how came this second mark to be prescribed?

I suggest that the mark of the rose and crown was prescribed for the stranger and alien silversmiths in Norwich, who, we may reasonably conjecture, formed a sufficiently numerous body to be incorporated into a separate and perhaps subordinate guild. It must be borne in mind that in the fifteenth century and even earlier a large number of foreign silversmiths, mostly Dutch, had settled in London and in other parts of England. The

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records of the Goldsmiths' Company of London¹ contain numerous entries of the fifteenth century relating to these settlers and to the regulations made for their governance. I append a few by way of illustration.

- 1403. Ordinances about Dutchmen.
- 1407. Oath taken by John de Ghent and other Dutchmen.
- 1409. The terms of the oath taken by Dutchmen.
- 1411. } Further mention of Dutchmen.
- 1423. }
- 1432. Certain Dutchmen named are licensed to trade under rule and governance of the Wardens.
- 1445. Further matters relating to Dutchmen.
- 1451. Dutch Goldsmiths admitted to the freedom of the Company

The above written extracts will afford some idea of the recognition and consideration to which these foreign settlers had attained. But their numerical strength in England received an enormous reinforcement about 1560-1570, when Protestant refugees from Holland flocked in thousands to this country. Their immigration was regulated by the State, and they were distributed among various cities and towns which were licensed to receive them. Norwich was so licensed in 1565, and by 1571 no fewer than 4,000 refugees had settled there, bringing with them a beneficent, if not at the time and in the place wholly welcome, accession of arts and crafts. 'Says and Bays' and Frizadoes after the manner of Haarlem and other outlandish stuffs now found a new home here, and the first book printed in Norwich was, I believe, printed by one of the new-comers in 1570. Among these fellow countrymen of Peter Petersen, their great pioneer, there were probably a goodly number of silversmiths. It would follow as a matter of course that they should be granted facilities for carrying on their trade. But until by the gradual process of naturalization they would become absorbed into the native English community, it would be requisite to prescribe special and distinguishing regulations for them. I am informed that the device of the rose and crown was in use as a plate mark in Holland, and was specially associated with the town of Dordrecht. If this be the fact, it may well be that from the Dutch settlers proceeded the suggestion that this mark should be assigned to the guild of the Strangers in Norwich as their official stamp. I do not lose sight of the fact that the term 'Strangers,' as generally used in this country, included not only aliens but also British-born who were not freemen of the town of their domicile; but the number of the latter in Norwich would probably have been quite inconsiderable compared with the

great influx of aliens, and in any internal measure susceptible of the influence of popular sentiment and popular choice they would be hopelessly outvoted. In these circumstances, two guilds or incorporated bodies of silversmiths—the one a purely Norwich body of native freemen, entitled to use the mark of the city arms, and the other a body of strangers with the distinguishing mark of the rose and crown—may well have co-existed in Norwich side by side in the reigns of Elizabeth and James I, until at length in course of time the naturalization and fusion of the foreigners into the native guild brought about the union of the two bodies and the joinder of their two marks, the castle and lion and the rose and crown, as the official hall mark thenceforth of the city of Norwich. Such union would appear to have taken place soon after the accession of Charles I, from which period we find the two marks displayed together upon Norwich plate. It is much to be regretted that there is a mysterious solution of continuity in the history of Norwich plate, as afforded by extant examples, from about the middle of Elizabeth's reign to the end of James I's. Both antecedently and subsequently to this hiatus examples are numerous enough to afford a good view of the industry, but the intermediate period is shrouded in obscurity.

I have elsewhere, in another paper, remarked on the fact, as illustrative of the extent of Dutch action and influence, that upon a large number of pieces of Norwich hall-marked plate we find the zigzag groove which was caused by the gouge of an assayer who took the diet or sample of silver by the foreign method of gouging instead of by the English method of scraping. This fact suggests that the foreign immigrants, who in course of time after naturalization would become eligible to the office of assayer, would by force of habit be prone to use the gouging method to which they had been accustomed in their own country. Norwich-marked church plate thus grooved must be familiar to all observers, and the quantity of it which still exists is another factor pointing to the numerical strength of the Dutch in Norwich and the influence of their methods.

But while they thus thrived in Norwich, we find indications that in London they were encountering (having probably grown too formidable) hostility which was to affect their future. In 1575 the citizens resolved upon protectionist measures in self-defence, and the lord mayor issued a precept commanding the wardens of the Goldsmiths' Company in the queen's behalf to cause diligent care to be had that thenceforth no members of the company take any apprentice other than the child of an Englishman born within the queen's dominions. This check to the Dutch appears to have led, among other things, to one George Cornelius retiring to his native Middelburg. In

¹ Vide Prideaux's 'Memorials of the Goldsmiths' Company,' London, 1896.

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1578 he applied to the wardens of the company for a testimonial, and this was sent to him, as the records state, at 'Myddelborough beyond the sea where he now works.' Here, again, in this mention of a testimonial may be traced another connecting link between the Goldsmiths' Company of London and the oath of the Stranger Goldsmiths, which oath required that before a man should be set to work he should 'bring a Testymoniall from the Wardens' of his admission as a brother.

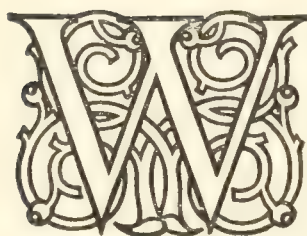
For convenience of reference a verbatim copy of the Stranger Goldsmiths' oath is appended:—

'The Othe of the Strawngers Goldesmythes.

'Ye shall swere That ye shall be feithfull and trewe to our liege Lorde the King and to his heyres Kynges. And noo latten ne copper worke nor doo to worke whereby the King and his peopull mighte be deceyved. But ye shall worke and doo to werke trewe golde and Sylver that is to saie The goldeworke to be as goode as the Alaye of the iiith and noon worse. And the saide Sylver worke to be as goode as the money of our Sovereign

Lord the Kyng. And all suche workes as ye make, and doo to make, of golde and sylver, ye shall thereuppon set your marke to you assigned by the wardens of the crafte or misterye of the Goldesmythes of the cittie of London. And noo glasses ne counterfette Stones sette in golde contrary to the goode Rewle and honeste of the crafte or misterye aforeseide. Alsoo if ye knowe any disceiptfull worke of golde or sylver made or put to sale ye shall thereof gyve knowleage to your wardens as sone as ye goodly maye for amende-ment of the same. And that ye sette noo man a worke without he bring A Testymoniall from the wardens that he is admitted and sworn as a brother. And all the goode ordynaunces of the same crafte or misterye of Goldesmythes made and to be made not repealed ye shall kepe. And the Secrettes and privyties of the same crafte ye shall not discover ne tell. But as a goode man and obedyent to your wardens ye shall behave you at all tymes soe healpe you God and hollydame by this Booke.'

EARLY STAINED GLASS AND ROMANESQUE ARCHITECTURE AT RHEIMS BY CLEMENT HEATON



We have seen how the stained glass now in Canterbury Cathedral¹ is the embodiment of a tradition coming from the continent; but we have seen also no record exists whence this tradition came, and it was left for future inquiry to throw some light on the matter.

In the case of some remains of stained glass still earlier, at York Minster, it is evident a glass painter went there direct from S. Denis, and some documentary evidence of his visit is said to exist. But we are not entitled to jump to the conclusion that S. Denis or Paris was a permanent centre of glass painting, and, putting together scattered data, we shall be led to a different conclusion as to the probable source of the Canterbury tradition.

But such inquiry, like so many others, will necessitate careful analysis of evidence, and a theory is built up like the making of a coat of mail, according to the mediaeval French proverb: '*Maille à maille est fait le haubergeon.*'

But it is not merely that by such means we may arrive at a probable conclusion as to the fact sought for; we gather at the same time much interesting information concerning the life of our ancestors, of which history must ever be silent unless the craftsmanship side of life be examined.

¹ See THE BURLINGTON MAGAZINE, Vol. xi, p. 172, June, 1907.

We need to know all we can of the past, and yet how little is recorded of an age when the knowledge of writing was so rare! And, besides, what is more beautiful than these old and neglected buildings lying in the highways and byways of France, Italy or the Rhineland—buildings once the centre of an active life, but now the silent and almost unused remains of bygone ages? The extraordinary progress of recent years in everything mechanical and noisy gives more and more value to these havens of retreat, and an inquiry among such places carries with it something of their quiet atmosphere and poetry.

But of course a terrible destruction has fallen on most of them; small indeed are the remains of coloured work in glass or on the walls! Here and there an isolated specimen—and then long blanks between—to represent once gorgeous schemes and a whole family or school of examples. For instance, rich as is the cathedral of Troyes in ancient glass, there at present remain only a few borders of the twelfth century windows which once filled the cathedral. If these did not remain we should know no more of all that once was here than we do of what was once at Notre Dame de Paris, where all has perished. Yet notwithstanding, such is the inherent organic relationship of any scrap of ancient art to others, that any one fact observed *in situ* may be the means of settling a vexed question, and giving, by association with others, a new light on history. We hear of the

Early Stained Glass at Rheims

savant who can reconstitute an extinct animal from one bone: so a similar careful comparison of scattered data will lead to almost magical conclusions.

But it should also be remembered that all this material decoration is, just as much as a bone or a worked flint, the outcome of former *life*. A mere cataloguing of what happens to be remaining of any art and period is a very sad proceeding. It is dry and unprolific of results. But it is a very different thing when these facts are studied as an expression in symbol of the life-stream of past epochs—and as the consideration of the life-power behind will help to clear up their origin, so also they in turn cease to be mere material facts, but become signs of something much greater, even the life-history of the race. This view, however, only is realized by long habit, and when a large number of isolated facts run together in the mind's eye to give a picture of what once was and is no more, nor ever can be again.

Coming to the immediate matter in hand, we have said the 'master of Canterbury' may have come from Paris or some other centre: and what this would be likely to be may perhaps be indicated by the route travellers followed. The port would be Dover, and thence by ship to the old Roman haven of Boulogne. From this roads would lead to the north or far away south, passing by Rheims. Paris has so preponderating a place in later centuries it seems odd to think of it as secondary, but its preponderance is due to the start it had as a *river* city, which made it a citadel of defence against the Northmen, while, long before, Laon was the royal city and the more important centre.² Even when Saint-Martin-des-Champs was built, the carvers came from Soissons or thereabouts, and Soissons, Laon and Rheims seem to have been more important as art centres than Paris up to the middle of the twelfth century. No doubt, at the time of the fire at Canterbury, glass was being made at Paris for Notre Dame, but it would be made by the few craftsman who would be wanted there, while others could more easily be spared from an older centre. This is admittedly a very problematical question, yet it is interesting to note that a border at Soissons is very like some bordering at Canterbury, while many points in other ways are in harmony with what is found in the Rheims centre. Further, it is at Rheims we find one of the oldest mentions of stained glass existing, showing that long before S. Denis had its windows it had been in use there. And Rheims also was the metropolitan centre of the ecclesiastical province extending to the sea coast of the channel.

² It is not sufficiently known or remembered that before the Romans went to Gaul many of the present French cities were capitals of their district: Rheims was the centre for the Remi, Soissons for the Suessiones, Amiens for the Ambiani, and so on. This will explain how for a very long time after there was no predominant city—unless it were Lyons.

It would seem natural at this point to examine the glass at Rheims, then take up that of Chalons and Troyes and so on. But by so doing we should be hopelessly confined to a mere dependence on the few material remains which happen to have been preserved; and this would not take us very far, and lead only to the recognition of the fact that a pitchy darkness lies over the whole subject. We should come back from such an inquiry with the report that nothing was to be seen after a certain distance.

So, leaving the actual remains to be dealt with later, let us consider what may be learned by another line of inquiry which has not as yet been instituted.

The record concerning the glass at Rheims is that Bishop Adalbert, writing in the tenth or eleventh century, speaks of 'fenestris continentibus diversas historias,' and this is considered to be the oldest mention which remains of early glass.

But we have a shadowy record at Dijon—an authentic one at Zurich—and some of the earliest glass is found on the Rhenish district, and more again at Augsburg.³ All this is very perplexing; if some signs of a possible explanation exist, the wisdom of not immediately examining the remains of actual glass is apparent, for we must get to understand something of what this dispersal means first of all.

If we look into the history of Rheims we learn that it was an important Roman military centre. It still has a triumphal arch. It had its catacombs as at Rome, and chapels were in existence in the third century, when Betausius, a Greek, was bishop of Rheims, and after the edict of Milan, in 313, Christianity had a legal recognition. The general-in-chief of the Roman armies in Gaul builds his palace here in 370, and about this time the churches of S. Vitalis and S. Agricola are then built. This shows how important a centre Rheims was when Paris had no existence. The troublous times succeeding the Roman occupation led to the bishops becoming the first magistrates. Of these bishops, Remigius, or Remi, was the fifteenth, and was buried in 533. It is his sepulchre on the site of the church of Betausius which led the way to the immense basilica, still existing, of S. Remy. Like Canterbury, this sepulchre became a centre of pilgrimage for strangers from all parts, and his tomb received their offerings. The tomb was placed under the altar in a crypt.

The basilica of the tenth and eleventh centuries

³ The earliest notice of all is a passage in the writings of Sidornius concerning the church of the Macchabees at Lyons. But this requires a detailed examination before it can be admitted to refer to stained glass of a mediaeval kind, though it certainly refers to coloured church windows in glass, glass perhaps fixed in wood as at Ravenna, where such a frame remains. The notice at Zurich is in a poem by the monk Ratpert concerning the Frau Münster there. He says 'Sique fenestrarum depinxit plena colorum Pigmenti laqueam.' Zurzach near Zurich also has windows. This is about the tenth century.

Early Stained Glass at Rheims

was consecrated by Pope Leo in 1049—but this had been preceded by others, for in 600-638 a new shrine had been built behind the altar (it is said, like the tomb preserved at S. Apollinare in Classe, Ravenna), and the basilica was one of the wonders of France. Its influence increased in the seventh and eighth centuries. Archbishop Turpin (756-802) introduces the Benedictines, and it is from this time S. Remy becomes a Benedictine abbey, afterwards attached to Cluny, whence came its architectural direction. In the ninth century Ebbon (816-835) continues the works started by Archbishop Turpin, and he had an architect named Romuald, sent by Louis the Debonair. Hincmar (845-882) carried the works still further. He built a crypt, dedicated in 852.

This dry record shows what an important centre was this abbey, which now became the burial-place of royalty: King Robert is buried here in 922 and Lothair in 954. By this time the building was in a shaky condition, and it was reconstructed by Aizard in 1005: it is recorded he made search for the best architects. The earliest remaining parts are those left of work done in 1034 by Thierry (the western arches of the north transept and the columns of the west front of the nave). Herimar continues further in 1048, and it is this building which was consecrated by Leo IX—which consecration was described, with the journey which preceded it, by Anselm in his *'Itinerarium Leonis IX Papæ'*, written by order of the abbot. The present apse is quite modern, compared to all this, being built from 1162 to 1182 by Pierre de Cellis. The present cathedral was built still later, from 1211 to 1311, though the Royal Door is of the twelfth century.

Thus Rheims was for long centuries just such a place as Canterbury afterwards became, and, as such, a centre of art. Twenty mosaics have been found there, and, of these, three are of the middle ages. The celebrated pavement of S. Remy (1090) must have had some relationship to the pavement still partly remaining at Canterbury; it was in mosaic, and is supposed to have been executed by two monks of Rheims, Guyon and Widon. Parts are preserved in the museum. Nothing is more probable than that the earlier glass, now all destroyed, as well as the later, would be a tradition coming from the Rheims district. There was formerly a gold shrine at S. Remy which has been compared to that of S. Ambrose of Milan and the Pala d'Oro of Venice. A Lombard monk named Raduin is mentioned by Flodouard (Book II, xviii) as having lived here, after having been abbot of Basti 'in the Mountain of Bardou (or Gargan).' The remains of a highly elaborate bronze candelabra still at Rheims are well known, but it is less realized what a close relationship exists between this and the complete candelabra in Milan Cathedral.

These points indicate that a close relationship with Lombardy once existed, and, as we shall see, Cluny was on the way between the two. This does not exclude other relationships, especially with Lorraine and Cologne: for a statue of Lothair which long existed here and the burial of this king at S. Remy show clearly enough how close was the relationship of Rheims with Lorraine, while the fact that in 946 Brunon, archbishop of Cologne, interfered in the internal politics of the town shows it was connected with Cologne also.

Its period of greatest prosperity ended at this time, after having continued from 786. During this period of a century and a half Rheims was a centre of learning, with a great public school, a library containing the classics and rich MS. records. It produced many authors. It was strong also politically, for Chalons-sur-Marne was a dependent city. It is just in such a spot we may expect to find the use of arts like mosaic and stained glass, which require wealth, culture, and knowledge of tradition, and while Rheims has lost all its glass anterior to the twelfth century we are justified in thinking there was a school here from a very early date; but it is only by inquiring what went on in other centres of the kind elsewhere that we may hope to learn what we can never learn here.

For Rheims was in far too rich a centre to remain poor and abandoned; succeeding generations have destroyed nearly every trace of its earlier life, and it is to less favoured spots as regards riches that we must go, and first of all to the great abbey with which it was connected so closely, the abbey of Cluny.

To Cluny, therefore, one must go; but before leaving Rheims let us take a last look, for purely aesthetic reasons, at its present glass. If the lower windows in the nave of the cathedral were still filled with the glass they once had, this cathedral would be as beautiful and as celebrated as Chartres is for its display of glass. But the effect of the whole interior of the building is weakened by the blaze of white light in its lower part, which makes the clerestory top-heavy and dull. Yet when examined critically, what a beautiful and grand piece of architectural colour is here!—though its value is lost, like that of the windows in Canterbury, by the gaps around.

This is quite apparent if one goes to the neighbour church of S. Remy. This has all its windows filled, and nearly all of them with ancient glass. The consequence is a completeness, an attractiveness, which is quite lacking in the cathedral. The work in itself is very good, and is a fine example of what stained glass ought to be: the decoration of a building in glass, and not isolated designs put into holes. The peculiar design of the work must be considered apart in relation to the whole district,



TWELFTH-CENTURY ROMANESQUE
DOORWAY IN RHEIMS CATHEDRAL



STUDY OF CATTLE, BY ALBERT CUYP, IN
THE POSSESSION OF MESSRS. DOWD SWELL



CATTLE IN A LANDSCAPE. — II. — FROM THE PAINTING BY
ALBERT CUYP, IN THE RIJSMUSEUM, AMSTERDAM

❧ NOTES ON VARIOUS WORKS OF ART ❧

THE ORIGIN OF THREE PICTURES BY CUYP

FEW things are more interesting to the student of art than to trace the development of some notable work from the first rough sketch through various stages ending in the completed design. In the case of some of the Italian masters, as with Raphael, numerous drawings and studies not infrequently enable us to pursue this form of research with some success. In the case of the artists of Holland our facilities are fewer, and therefore when we find no less than four works by Albert Cuyp which fall naturally into a progressive series, the fact may be worth recording.

The series begins with an admirable oil study of two oxen and a goat, evidently made direct from nature, which is now in the possession of Messrs. Dowdeswell, and measures $11\frac{3}{4}$ inches by $15\frac{3}{4}$ inches. It is a brilliant study, rich in colour, spirited in treatment, and with the sharpness and character due to close observation of the living model. A slight change in the position of the legs of the standing beast is faintly visible.

The sketch is developed first into the painting in the Brussels Gallery, *Interior of a Stable*, No. 141. The eye is here provided with an escape into the open air, for the stable is lighted by a window. The awkward space to the left is broken by two pieces of wood leaning against the wall, while in the background to the right the design is completed by some hens roosting on the wooden partition, and by a hamper hanging above them from a beam supporting the roof. Here, in fact, we have our simple study transformed into a thoroughly well arranged interior, yet with hardly a change so far as the two beasts are concerned. The ropes which originally fastened them to the wall still hang with the same curvature; their markings, too, are precisely the same, every spot of dark or light colour which appears in the study being reproduced in the picture painted from it. The goat alone is omitted.

The next painting was in the Kann collection (No. 35 in Dr. Bode's catalogue), and measures $17\frac{1}{2}$ inches by 23 inches. It is a repetition of the Brussels picture, modified and enriched by small additions to the design. A dove is perched on the window sill; the empty space in the left foreground is filled by a large metal can. The pieces of wood against the wall are replaced by a pair of oars, a pole leans against the partition, and two other poles break the space beyond it, while a straw hat hangs on the wall above. The basket and the roosting hens are more cleverly arranged, and a hen pecks at the ground in front of the standing ox. As the composition has grown more rich and compact, so the general tone has become more luminous and more suggestive of daylight.

In the Brussels and Kann paintings we get a hint of landscape through the window. In the picture in the Rijksmuseum (No. 746: $15\frac{1}{2}$ inches

by 22 inches) which we reproduce, this glimpse is immensely expanded, until the subject becomes 'Cattle in a Landscape.' The two beasts are placed just as before, and copied from the study with just the same precision. But they stand in front of a shed, instead of inside one, and the composition is completed by pigeons, other cattle, a broad meadow backed by a church among trees, and beyond that a plain stretching away into the sunny haze that veils the distance. The gain in breadth, in luminosity and in pictorial elaboration is great as compared with either the study or the Brussels and Kann pictures, but in one respect the repetition has not led to improvement. The head of the standing ox in the Amsterdam picture resembles the study only in its general aspect. The contours have become less subtle; have lost accent and emphasis. The expression of the eyes in particular should be compared. In the study made directly from nature the eye is full of life and fire; in the Rijksmuseum picture the spirit has vanished, and the glance is dull and heavy. There has certainly been a gain in pictorial coherence, but it has been accompanied by a very definite loss of vitality and character. Whether the gain compensates for the loss is a matter of taste upon which the connoisseur of the eighteenth century might differ from the connoisseur of the twentieth. Further, a comparison of photographs seems to indicate that the scale of the animals in the Brussels, Kann and Amsterdam pictures is identical with that of the Dowdeswell study. If so, Cuyp may actually have used a tracing from this study as a foundation for the other three paintings.

C. J. H.

THE CAMPANILE OF S. MARK'S AND ITS SCAFFOLDING

EVERY step in the work of the reconstruction of the Campanile of S. Mark's at Venice is of interest to the world at large. At the present moment however, and more especially in Venice, the interest is largely centred round the scaffolding, which is a work of art in itself and an object of real beauty. Indeed private opinion has gone so far as to express a wish that the scaffolding might remain a fixture even when it will no longer be required for practical purposes, or if that were impossible then that the work of completion might be delayed *ad infinitum*! The scaffolding transforms the Campanile almost into a mediaeval tower, and has more the appearance of *ein' feste Burg* than a Gothic or Renaissance Italian belfry. This scaffolding is movable, and is formed of four huge beams placed horizontally on each side of the Campanile. These beams support the platforms and roof, the latter being made of wooden rafters and covered with a linen cloth which can easily be drawn aside in case of wind. The four beams again rest on four 'arms' or poles, each one formed of double iron rods shaped like a U. These poles, which hoist up the

Notes on Various Works of Art

entire mass of the scaffolding, are raised by special screws, and can be lengthened by means of joining fresh trunks of the U-shaped irons at the base. These screws in their turn are most simply worked by screw-bolts and nuts, and the height can be regulated to a nicety by merely a greater or lesser number of revolutions. The actual extent of the hoisting of the scaffolding is generally limited to one metre and a half (a little less than 5 feet) at a time, and it is calculated that about twenty-six hoistings will be required to reach the actual bell-chamber. Every time that the hoisting has to be done eight men are told off for the job, which takes about an hour to do; and in order to ensure absolute exactitude in timing the manoeuvre an electric bell is rung on each of the four sides of the tower at the same moment.

The advantages of this movable scaffolding are many. The work can be continued in wet weather as well as in dry; the workmen are protected

during the summer from the sun's rays; the drawback of pulling down and re-erecting the roof every time a higher elevation is required is obviated; the brickwork is no sooner completed than it is at once exposed to the air—an exposure that will help to wear off the brand-new look of the walls; no pressure is exerted either within or without on the building, and all risk of accidents is done away with. An electric lift inside the tower carries up the building materials, and there is some idea that this lift will be left for the convenience of visitors when the work is done.

The height of the completed Campanile, with the bell-chamber and the steeple on the top, has to reach an altitude of 100 metres. As it stands at this moment the height attained is 17 metres; it is calculated that some 3 metres are added every month, and at this rate the chief engineer is hopeful that in 1910 the work will be accomplished and the Campanile finished. ALETHEA WIEL.

✿ LETTERS TO THE EDITOR ✿

THE LAST PHASE OF IMPRESSIONISM

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—As a constant reader and frequent admirer of your editorials on matters of art I should like to enter a protest against a tendency, which I have noticed, to treat modern art in a less serious and sympathetic spirit than that which you adopt towards the work of the older masters. This tendency I find particularly marked in an article with the above heading. The movement which is there condemned, not without a certain complacency which to me savours of Pharisaism, is one that surely merits more sympathetic study. Whatever we may think of its aims, it is the work of perfectly serious and capable artists. There is, so far as I can see, no reason to doubt the genuineness of their conviction nor their technical efficiency. Moreover in your condemnation you have, I think, hit upon an unfortunate parallel. You liken the pure Impressionists, of whom we may take Monet as a type, to the naturalists of the fifteenth century in Italy, and these Neo-Impressionists to the 'now-forgotten Flemish and Italian eclectics.' Now the eclectic school did not follow on the school of naturalism; there intervened first the great classic masters who used the materials of naturalism for the production of works marked by an intense feeling for style, and second, the Mannerists, in whom the styles of particular masters were exaggerated and caricatured. The eclectics set themselves the task of modifying this exaggeration by imbibing doses of all the different manners.

Now these Neo-Impressionists follow straight upon the heels of the true Impressionists. There has intervened no period of great and then of exaggerated stylistic art. Nor has Impressionism any true analogy with naturalism, since the natur-

alism of the fifteenth century was concerned with form, and Impressionism with that aspect of appearance in which separate forms are lost in the whole continuum of sensation.

There is, I believe, a much truer analogy which might lead to a different judgment. Impressionism has existed before, in the Roman art of the Empire, and it too was followed, as I believe inevitably, by a movement similar to that observable in the Neo-Impressionists—we may call it for convenience Byzantinism. In the mosaics of Sta Maria Maggiore as elucidated by Richter and Taylor ('The Golden Age of Classic Christian Art') one can see something of this transformation from Impressionism in the original work to Byzantinism in subsequent restorations. It is probably a mistake to suppose, as is usually done, that Byzantinism was due to a loss of the technical ability to be realistic, consequent upon barbarian invasions. In the Eastern Empire there was never any loss of technical skill; indeed, nothing could surpass the perfection of some Byzantine craftsmanship. Byzantinism was the necessary outcome of Impressionism, a necessary and inevitable reaction from it.

Impressionism accepts the totality of appearances and shows how to render that; but thus to say everything amounts to saying nothing—there is left no power to express the personal attitude and emotional conviction. The organs of expression—line, mass, colour—have become so fused together, so lost in the flux of appearance, that they cease to deliver any intelligible message, and the next step that is taken must be to re-assert these. The first thing the Neo-Impressionist must do is to recover the long obliterated contour and to fill it with simple undifferentiated masses.

I should like to consider in this light some of

the most characteristic painters of this movement. Of these M. Signac is the only one to whom the title Neo-Impressionist properly applies. Here is a man feeling in a vague, unconscious way a dissatisfaction at the total licence of Impressionism, and he deliberately invents for himself a restraining formula—that of rectangular blobs of paint. He puts himself deliberately where more fortunate circumstances placed the mosaic artist, and then he lets himself go as far in the direction of realistic Impressionism as his formula will allow. I do not defend this, in spite of the subtle powers of observation and the ingenuity which M. Signac displays, because I do not think it is ever worth while to imitate in one medium the effects of another, but his case is interesting as a tribute to the need of the artist to recover some constraint: to escape, at whatever cost, from the anarchic licence of Impressionism.

Two other artists, MM. Cézanne and Paul Gauguin, are not really Impressionists at all. They are proto-Byzantines rather than Neo-Impressionists. They have already attained to the contour, and assert its value with keen emphasis. They fill the contour with wilfully simplified and unmodulated masses, and rely for their whole effect upon a well-considered co-ordination of the simplest elements. There is no need for me to praise Cézanne—his position is already assured—but if one compares his still-life in the International Exhibition with Monet's, I think it will be admitted that it marks a great advance in intellectual content. It leaves far less to the casual dictation of natural appearance. The relations of every tone and colour are deliberately chosen and stated in unmistakable terms. In the placing of objects, in the relation of one form to another, in the values of colour which indicate mass, and in the purely decorative elements of design, Cézanne's work seems to me to betray a finer, more scrupulous artistic sense.

In Gauguin's work you admit that 'some trace of design and some feeling for the decorative arrangement of colour may still be found,' but I cannot think that the author of so severely grandiose, so strict a design as the *Femmes Maories* or of so splendidly symbolic a decoration as the *Te Arii Vahiné* deserves the fate of so contemptuous a recognition. Here is an artist of striking talent who, in spite of occasional *boutades*, has seriously set himself to rediscover some of the essential elements of design without throwing away what his immediate predecessors had taught him.

And herein lies a great distinction between French and English art (I am speaking only of the serious art in either case), namely, that the French artist never quite loses hold of the thread of tradition. However vehement his pursuit of new aims, he takes over what his predecessors have handed to him as part of the material of his new formula, whereas we in England, with our ingrained habits

of Protestantism and non-conformity, the moment we find ourselves out of sympathy with our immediate past, go off at a tangent, or revert to some imagined pristine purity.

The difference is one upon which we need not altogether flatter ourselves; for the result is that French art has a certain continuity and that at each point the artist is working with some surely ascertained and clearly grasped principles. Thus Cézanne and Gauguin, even though they have disentangled the simplest elements of design from the complex of Impressionism, are not archaizers; and the flaw in all archaism is, I take it, that it endeavours to attain results by methods which it can only guess at, and of which it has no practical and immediate experience.

Two other artists seen at the International deserve consideration in this connexion: Maurice Denis and Simon Bussy. Against the former it might be possible to bring the charge of archaism, but he, too, has taken over the colour-schemes of the Impressionists, and in his design shows how much he has learned from Puvis de Chavannes. His pictures here are not perhaps the most satisfactory examples of his art, but any one who has observed his work during the past five years will recognize how spontaneous is his sense of the significance of gesture: how fresh and genuine his decorative invention.

M. Bussy is well known already in England for his singularly poetical interpretation of landscape, and though at first sight his picture at the International may strike one as a wilful caprice, a little consideration shows, I think, that he has endeavoured to express, by odd means perhaps, but those which appeal to him, a sincerely felt poetical mood, and that the painting shows throughout a perfectly conscientious and deliberate artistic purpose. Here again the discoveries of Impressionism are taken over, but applied with quite a new feeling for their imaginative appeal.

I do not wish for a moment to make out that the works I have named are great masterpieces, or that the artists who executed them are possessed of great genius. What I do want to protest against is the facile assumption that an attitude to art which is strange, as all new attitudes are at first, is the result of wilful mystification and caprice on the artists' part. It was thus that we greeted the now classic Whistler; it was thus that we expressed ourselves towards Monet, who is already canonized in order to damn the 'Neo-Impressionists.' Much as I admire Monet's directness and honesty of purpose, I confess that I see greater possibilities of the expression of imaginative truth in the tradition which his successors are creating.

I am, Sir, etc.,

ROGER E. FRY.

[Our contributor writes: 'I cannot express regret for the article of which Mr. Fry complains,

Letters to the Editor

if only because it has elicited such an illuminating reply from him. If, as he suggests, an avowed preference for modern artists other than "Neo-Impressionists" or "proto-Byzantines" constitutes Pharisaism, well, I must accept the compliment. A large portion of his letter, however, is devoted to the defence of artists and pictures that my article did not criticize or mention. It is needless, therefore, to discuss Mr. Fry's views (even if I differed materially from him, which I do not) as to MM. Cézanne and Simon Bussy, or as to certain pictures by M. Gauguin which are not exhibited at the New Gallery. We may thus concentrate attention upon MM. Signac and Maurice Denis, for M. Matisse seems beyond help even from Mr. Fry's scholarly eloquence. It will be enough to urge against both the lack of that "fullness of content" on which Mr. Fry himself has written so well in the introduction to his edition of Reynolds's "Discourses." Even Mr. Fry could hardly defend M. Signac's landscapes on this count; and the panels of M. Denis are in no better case. The figure of St. Cecilia, for example, has possibly the *naïveté* of a convent schoolgirl's ideal music-mistress (whose one failing is faith in the village dressmaker), but no more, and the other symbols of humanity with which he covers his canvas are, if possible, even less significant. No doubt the effort of combining materials borrowed from so many sources into a coherent and not ill-coloured whole may have been considerable, but that is no proof of excellence. Art is a matter of results, not of the labour involved in seeking them; and the few men who have had something to say are justly valued more than the many who, often with much elaborate rhetoric, have spent their lives in saying nothing at all. If MM. Signac and Maurice Denis had anything to say that was worth saying, we could forgive almost any failing in their method of expression.

'All sensible critics will agree with Mr. Fry that a return to a more severe formula of design (whether Byzantine or not) is eminently desirable—nay, absolutely necessary—in the interest of our artistic health. Yet such a formula by itself is useless. Only when it is vitalized and inspired by some adequate motive can a formula become the foundation of a work of art. Without such a motive, the noblest formula in the world is like an inflated bladder which a pin-prick of honest criticism will burst.'

THE WALKER-HENEAGE PORTRAITS

To the Editor of THE BURLINGTON MAGAZINE.

DEAR SIR,—In connexion with the most interesting article on the four Walker-Heneages (Sir Joshua's), I feel very sorry that I was unable some years ago to find time to search the whole of England to discover the whereabouts of portraits now belonging to branches of families bearing

other names. I did the best I could by noting the existence of these pictures, without being able to say who owned them. May I be permitted to atone for my neglect by stating a few facts that will, I believe, add interest to these four pictures? The two ladies must have been painted before they married. The eldest daughter, Mary, died unmarried in 1775. The second, Dyonisia, married the Rev. Theophilus Meredith, of Ross, in 1772. The third, Cecil Ann, married Lieut.-Col. Thomas Calcraft in 1764. Their brother, John Walker, who took the name of Heneage, married Arabella, daughter of Jonathan Cope, and died childless in 1801.

The Captain Walker who sat in 1758 must have been the third son, Colebrooke, as the second son, James Britton Walker, was killed at St. Cas in 1754. Captain Thomas Calcraft, who also sat in 1758, became Lieut.-General November 20, 1782, and his only son, John, became General August 12, 1819, and died unmarried in 1830. Mrs. Walker (the mother) was Dyonisia, daughter of James Colebrooke and sister to Sir James and Sir George Colebrooke.

Her husband, John Walker of Lineham, died April 27, 1758, a little while before the pictures were painted.

Yours faithfully,

ALGERNON GRAVES.

42 Old Bond Street,
4th Feb., 1908.

DUBLIN MUSEUM

To the Editor of THE BURLINGTON MAGAZINE.

DEAR SIR,—To bring students into closer touch with this museum, I am offering prizes for drawings from objects in our collections to students of the Metropolitan School of Art. The competing work must be done within the year commencing the 1st of April next.

You will greatly oblige me by communicating this matter to your readers.

Yours faithfully,

G. N. COUNT PLUNKETT,

Director.

Kildare Street, Dublin,
1st Feb., 1908.

ART AT THE FRANCO-BRITISH EXHIBITION

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—As it appears to be generally supposed that the Fine Art Section of the Franco-British Exhibition will permit of the representation of artists on a large scale, it is as well to state, for the information of those interested, that this is altogether erroneous, the space being, in fact, extremely limited.

The Art Building has been equally divided between France and Great Britain. In the British Section there is room to hang only about 400 oil paintings and 400 water colours, and there will

also be sections devoted to a collection of sculpture, and small collections of etchings and engravings, architectural drawings, etc.

The works by deceased artists of the British school (the 'Retrospective' Section) will not exceed 100 oil paintings and an equal number of water colours, thus leaving room only for 300 oil paintings and 300 water colours by living British artists.

Consequently when the claims are considered of the most eminent artists, not of London only, but also of the British Empire, it will be readily understood how impossible it is to consider the

representation of the less celebrated artists. The works will, therefore, be specially invited by the committee, and, although their number must necessarily be restricted, it is hoped that the merit of each individual work will result in the formation of an art display of very great excellence.

In these circumstances the Art Committee are not in a position to encourage artists to submit works for approval.

Yours obediently,

ISIDORE SPIELMANN,

Commissioner for Art.

❧ ART BOOKS OF THE MONTH ❧

SCULPTURE

DER SCHWABISCHE SCHNITZALTAR. By Marie Schuette. Strassburg: Heitz. M. 25.

THE first half of Dr. Marie Schuette's book is a critical description and analysis of the Suabian carved altar in the late gothic period, in its chief types and variations. The subjects represented, the structure, ornament, colouring, treatment of figure and drapery, are systematically analyzed in successive chapters. An account is given of the chief local schools of sculpture at Ulm, Augsburg, Memmingen, Urach, Heilbronn, Hall, and other towns in the modern kingdom of Württemberg or the adjacent districts reckoned in mediaeval times as Suabian; the local sculpture is differentiated from that of other parts of Germany, and the principal sculptors of those schools, such as Multscher, the two Syrlins, Schaffner, Christoph von Urach and Hans von Heilbronn, are discussed in detail. The relations that prevailed between sculptor and painter in cases of joint work on a single altar, the influence of ritual and local custom in determining the evolution of the structure, and other questions of historical interest are examined from a practical and common-sense point of view.

The second part, arranged on a topographical system, is a guide to the existing carved altars of the period and district in question, whether still *in situ* or removed to museums. Accurate descriptions, almost invariably based on personal inspection, are supplemented by quotations from all the literature bearing on each work described. This should form an invaluable cicerone to students of sculpture whose needs are not supplied by Baedeker, and who are not content with visiting the most celebrated and obvious places of pilgrimage, such as Heilbronn, Tiefenbronn and Blaubeuren. The completely sensible and scientific manner in which the whole of this difficult task has been performed, and the results compressed into a book of moderate size, cannot be too highly praised. The illustrations, in collotype, eighty-two in number, are arranged by places in alphabetical order, and are issued loose in a small separate portfolio.

C. D.

AUGUSTUS SAINT-GAUDENS. By Royal Cortissoz. Boston and New York: Houghton, Mifflin & Co. London: Constable. 3rs. 6d. net.

THIS beautifully bound and printed volume forms a fitting memorial to the man whom future times will regard as the first American sculptor of eminence. The influence of Mr. Saint-Gaudens on the art of sculpture in his own country will doubtless be great, for, though his work was not of the stuff of which schools are made, the sincerity of his rejection of the classical commonplaces and the accident of time which made him the sculptor of the chief figures in the Civil War must continue to affect the practice of his successors and to influence the appreciation of sculpture in America. Mr. Royal Cortissoz, who enjoyed his friendship and is thoroughly acquainted with his work, does no more than justice, in his sympathetic essay, to the national importance of the artist; his estimate of Mr. Saint-Gaudens's actual achievement could not be expected to do it less than justice. And, indeed, these twenty-four handsome photogravure plates show, as well as any reproduction could show, the good points in Mr. Saint-Gaudens's work: the intelligent adaptation of the art of Tanagra in the *Amor Caritas* of the Luxembourg and the Caryatid on the house of Cornelius Vanderbilt, the delicacy of which almost reconciles us to the fact that the drapery has been studied till the bodies it enfolds have all but passed out of consideration; the fine Pisanellan quality of the Columbian Art Exhibition medal; the vigour and movement of the Sherman monument, in which only the head of the horse, reined back as if the rider wished to stop it, shows any touch of failure in the grouping; and, best of all, perhaps, the figure of mystery on the Adams monument at Washington. His portrait-reliefs do not rise to the same level.

THE RENDERING OF NATURE IN EARLY GREEK ART. By Emmanuel Loewy. Translated by John Fothergill. London: Duckworth, 5s. net.

THE interest of Professor Loewy's suggestive analysis of the growth of the rendering of the human form in Greek art has for the last few years

Sculpture

been recognized, even if on certain points his theories are not unreservedly accepted. The appearance of his book in an English dress should introduce it to a much wider circle of readers—the more so because the translation, though it does not run with the ease of original writing, is the work of a student in close sympathy with Professor Loewy's aims. Of the general truth of his main thesis there can hardly be two opinions, at least so far as Greek art is concerned, though he seems to press it somewhat unduly against the modifications introduced by material, and the recent increase in our knowledge of early Aegean civilization is more considerable than his notes on the art of Mycenae might imply. The omission of environment, too, was surely not so much a survival from early memory-pictures as a conscious artistic device to concentrate attention upon the main subject, and to preserve a just balance between decorated and undecorated surfaces.

The volume is a real addition to the literature of aesthetic criticism, and the plentiful supply of illustrations should enable the author's argument to be followed by the general reader who has no special acquaintance with the problems at issue, and who might be frightened at the sight of such an array of polysyllables.

PLATE

SHEFFIELD PLATE. Mrs. Bertie Wyllie. George Newnes. 7s. 6d. net.

COLLECTORS of Sheffield plate are numerous, and a book on so interesting a subject will find many readers. The chapters which relate its first production, particulars of the process, the names of firms who were engaged in its manufacture, and also the list of marks used on articles of later make should prove interesting to the student; but why, when writing on Sheffield plate, should the author refer to it continually by its early trade name of Copper-rolled-plate? The illustrations are numerous, though in a book written with the avowed object of instructing the beginner, greater care should have been exercised in the selection of examples illustrated. Epergnes are shown without glasses; Candlesticks (plates xxxiii, xxxv, xxxvi) without nozzles; Branches for candles (plates xxi, xxii, xxvi) with odd candlesticks; a cruet-stand (plate lxxxii) has five odd bottles; another (plate lxxxiv) bottles of three different patterns; a Tray for a glass salt-cellar (plate cxvi) is called a 'sweetmeat dish'; and, from the author's utter disregard of evolution in form of English plate, the term 'Queen Anne' is frequently applied to examples made in the reigns of George IV and William IV. As far as one can judge by illustrations, the Urn shown on plate xciv looks suspiciously like a bronze one that has been electroplated, and this, together with a so-called 'Monteith' (plate liv) and

a mysterious covered vessel with two wooden handles (plate cvii) called a 'Queen Anne Porringer' or 'Broth bowl,' should probably have been included among the 'fakes' against which the writer so frequently cautions collectors. Surely the unsightly object on plate xix must have been illustrated for the purpose of showing collectors what to avoid. The date 1583, given as that when the first mention is made of a 'Teapot,' must be accepted with caution. The book is printed in clear, bold type and is convenient in size. C. L.

THE OLD SILVER SACRAMENTAL VESSELS OF FOREIGN PROTESTANT CHURCHES IN ENGLAND. By E. Alfred Jones. London: J. M. Dent and Co. 21s. net.

ANOTHER of the carefully written works on plate by Mr. E. Alfred Jones, who has made a special study of this subject, and whose books, 'English Gold Plate' and 'The Old Plate of the Cambridge Colleges,' are well known. In the present work there is a certain amount of monotony inseparable from the description of a number of objects made about the same period, and for a similar purpose; probably with the knowledge that such would be the case the author has augmented what is practically a *catalogue raisonné* of the sacramental vessels in possession of the foreign churches in England by a very interesting account of the churches themselves and the congregations who worshipped in them, thereby rendering the work acceptable both to the student of plate and also to those who care to learn something of the history of the foreign Protestants who made England their home when driven from their own countries by religious persecution. In the introduction Mr. Jones gives much information where similar examples of plate to those described may be found in English churches, or in possession of collectors, also a list of foreign silversmiths resident in London in the seventeenth and eighteenth centuries.

Taking into consideration the difficulty arising from the high lights on the polished silver, the illustrations are most satisfactory, and include some very uncommon examples—notably the beaker formerly in the old Dutch Church at Norwich, and the covered beaker (one of a set of four) given by Jan van Pieren to the Dutch Church, Austin Friars. A little more care bestowed on the subject of heraldry would have prevented the error made in describing the arms on the salver belonging to the French Hospital, Victoria Park (figured as No. 1 on plate ix), as 'doubtless those of the donor' when they are unmistakably the well-known arms of the Blacksmiths' Company, of which the donor was in all probability a Fellow.

The author also wrongly describes the flagon by John Bodington at St. Mary's Lutheran Church, Soho, as having narrow bands of 'applied' acanthus

leaves; whereas they are simply narrow borders, reserved on a matted ground, formed by a punch on the original body of the flagon. Such small inaccuracies do not, however, affect the general usefulness of the book as a whole, which will prove a welcome addition to works on the subject of church plate.

C. L.

PAINTING AND ENGRAVING

NIEDERLÄNDISCHES KÜNSTLER LENIKON auf Grund archivalischer Forschungen bearbeitet von Dr A. von Wurzbach. II Band, dritte Lieferung. Wien, 1906.

THIS number brings the notices of artists down to Myn; the most important of these is devoted to Memlinc and occupies no less than ten pages. It may be thought that there was nothing fresh to be said about this great master, but Dr. Wurzbach has, we think, suggested certain points which need careful examination and may eventually lead to the clearing up of some of the doubts as to the authorship of a number of works, or at least, to a better classification of these. Struck by the evident impossibility of all the paintings, or even of all those which the most esteemed critics attribute to Memlinc, having been executed by one man, Dr. Wurzbach seeks to divide them into three classes. He puts forward various hypotheses to account for the dissimilarity of appearance between the Munich and Turin panels and the altar-pieces of St. John's Hospital at Bruges, and thinks that they cannot have been executed by the same painter at the same period of his career, 1470-1480, the two former being cool and the latter warm in tone; but, if this view is correct, it follows that the Ursula shrine, completed in 1489, cannot be by the same hand as the altar-pieces, which is contrary to all evidence. The present writer remembers having had a long conversation on this very point with Sir Charles Eastlake in 1862, renewed shortly after at Cologne, when he gave as his opinion that the panels of the shrine were painted in the technique learnt at Cologne and was doubtful as to any oil having been employed in their execution, but that, in his other works, Memlinc had to some extent altered his methods owing to what he had learnt from Roger De la Pasture. Since then much light has been thrown on the masters who worked at Cologne, and we have come to see that Memlinc's art is derived not from the early school of that town but more probably from that of Suabia; he may possibly have worked under Stephen Loethner of Mersburg near Constance, who settled at Cologne before 1442 and died there in 1452.¹ In the interval between that and his arrival at Bruges, Memlinc may have visited Louvain and Brussels and worked for a time under Dirk Bouts and Roger De la Pasture, but

there is no proof of this, or that Roger's triptych, now at Munich, was in the church of St. Columba at Cologne in Memlinc's time.

It is high time that Hayne of Brussels, settled at Valenciennes and working there and at Cambray, should cease to be mentioned in connexion with Memlinc. No weight can be attached to Michiel's statement that Cardinal Grimani had in his possession a portrait of 'Isabella of Aragon(!), wife of Duke Philip of Burgundy, painted by Memlinc in 1450.' Philip's wife was Isabella of Portugal, and Michiel's attributions of Netherlandish paintings are generally wrong. There is no proof that Memlinc was in the service of Charles the Rash, and the suggestion once made by the present writer that Memlinc might have been sent to the English court to portray Margaret of York, and have there received the commission to paint the Donne triptych may be set aside, as we now have positive proof that Donne and his wife and daughter were at Bruges in 1468; indeed, had the picture been commenced in London, it would surely have included Donne's two sons. Dr. Wurzbach seems to think it strange that Memlinc was not employed on the decorations for the wedding of Charles and Margaret, but his paintings afford sufficient evidence that decorative works on a large scale were not in his line. As to some of the paintings enumerated, grouped in classes 2, 3 and 4, the *Procession with the Relics of a Saint*, at Chantilly, is certainly not by Memlinc; nor can it be by Vrelant, to whom the painting on panel or the use of oil was forbidden. The Najera painting now at Antwerp is certainly not by Memlinc, nor has Mrs. Morrison's triptych any claim to be looked on as his work. The authorship of the Danzig *Last Judgment* is a most difficult point to decide. M. Warburg has proved² beyond all question that it was painted for James Tani, the factor of the Medici at Bruges from 1450 to 1471, and Katherine Tanagli, his wife. It was completed and shipped from Bruges by Thomas Portinari in 1473, the vessel being shortly after captured by pirates. It is difficult to account for Portinari's offer to give up the ship and all the valuable merchandise on board on condition of this one altar-piece being returned to him, as Memlinc was settled in Bruges, and could have been commissioned to paint a replica. The design of the interior closely resembles Stephen Loethner's painting in the Wallraf-Richartz museum at Cologne, but the execution is, I am assured, very different. Loethner died poor in 1452. Memlinc may have worked under him, or merely have been influenced by his works.

John Mertens, sculptor and painter of Antwerp, was still working in 1494, in which year he completed a painting representing the three Marys

¹ See J. J. Merlo, 'Die Meister der altkölnische Malerschule,' p. 108-129. Köln, 1852.

² 'Jahrbuch der kgl. Preussischen Kunstsammlungen,' xxiii. Berlin, 1902.

Painting and Engraving

over the Easter sepulchre in the church of Saint Leonard at Léau, for which he had between 1479 and 1490 carved and polychromed several reredoses and statues of saints, and painted in 1487 an altarpiece representing the Holy Trinity.

W. H. J. W.

ALLGEMEINES LEXIKON DER BILDENDEN KUNSTLER VON DER ANTIKE BIS ZUR GEGENWART. Unter Mitwirkung von 300 Fachgelehrten des In- und Auslandes. Herausgegeben von Dr. U. Thieme und Dr. F. Becker. Band i, xii and 600 pp. of 2 col. of 62 l. A to Antonio de Miraguel. Leipzig, 1907. £1 12s.

IN the month of November, 1869, appeared the first volume of a dictionary bearing the same title as the present work. It was to have consisted of fifteen volumes, of which, owing to the death both of the editor, Dr. Julius Meyer, and the publisher, Dr. W. Engelmann, only three (A to Bezzuoli) were published. About nine years ago the editors of the present work began to collect and arrange the materials for a thoroughly revised and complete universal dictionary of artists, which it is calculated will contain biographical notices of 150,000 artists, and form about twenty volumes. The editors, who are devoting the whole of their time to this work, hope to issue two volumes each year. They have secured the aid of about 300 helpers, some of whom have undertaken groups of artists of a special class, locality or period. None of the notices are to occupy more than fifteen pages; therefore there will be none of the long monographs which were too numerous in Dr. Meyer's Lexikon. It is to be hoped that some persons in this country will undertake to write notices of artists of a particular class—architects, sculptors, goldsmiths—or district. Completeness combined with brevity and accuracy, followed by references to the latest and best works and articles relating to each artist, are the great desiderata.

W. H. J. W.

FRANCESCO BARTOLOZZI, R.A. By J. T. Herbert Baily. 'Connoisseur' Extra Number. 5s. net.

BARTOLOZZI has fully earned his right to popular esteem; for to be overrated is no less a proof of excellence in any department than to be underrated: it is simply a matter of fashion. Mr. Baily is, perhaps, carried a little out of his true course by this insidious current, but not too far; and though his sails are hoisted to the breeze of popular favour, his navigation is sound. His concluding assertion, that 'Bartolozzi was one of the most supremely important influences in the English renaissance' is less true perhaps than his opening one, that 'The name of Bartolozzi can hardly be mentioned by the connoisseur and the print collector without a little thrill of emotion'; but between these two there is

enough to justify his enthusiasm, and for any one who cares to know something about what he collects, and is not merely the victim of a fashionable craze, or of a desire to sell at a profit, Mr. Baily's account of Bartolozzi's career, and of those of several artists who were associated with him, is a useful guide besides being a very pleasant one. It is a great pity that the same can hardly be said of the 'List of Published Engravings by Bartolozzi' (Appendix I), in which there are so many errors that it can only be supposed that the proofs were not subjected to revision. Fortunately they are for the most part so obvious that they are not likely to mislead any but the most ignorant. For the illustrations, of which there are no less than a hundred, many of them in colour, there is no word but praise; these alone, if one may be pardoned the expression, are worth the money, and though the inclusion of a few of his drawings would have added interest to the collection, it could hardly have increased its charm for the wide circle of admirers that Bartolozzi seems ever to possess.

WILLIAM HOGARTH. By Austin Dobson. New and enlarged edition. London: Heinemann. 6s. net.

IT is nearly five years since we noticed the large edition of Mr. Dobson's book, and the praise we then gave to the biographical portions makes it unnecessary to deal with them as now reprinted. The catalogue of Hogarth's pictures has been enlarged, but is still very far from complete. The omissions, for instance, which we previously noticed are, with one exception, still in evidence. Yet the book is much the best all-round work on its subject, and since the reprint is well produced and very moderate in price, it should be generally acceptable to the steadily increasing number of people who admire Hogarth.

HANDSCHRIFTEN UND DRUCKE DES MITTELALTERS UND DER RENAISSANCE. Katalog 500. 1908. Frankfurt-am-Main: Jos. Baer & Co.

THE three parts of this unusually good bookseller's catalogue now form a single volume, with a bibliography, analysis of contents, and index of places, artists and titles which add to its permanent value as a book of reference for collectors and students. Other catalogues have been more profusely illustrated, but in none have the attributions of woodcuts to their designers been so nearly in accordance with the results of recent research. The second and longest part, devoted to German books of the sixteenth century, is compiled with an extensive knowledge of the large and widely scattered literature on the subject. In default of existing attributions, those proposed for the first time by the compiler do not always commend his critical insight.

C. D.

Painting and Engraving

MISCELLANEOUS

THE VASARI SOCIETY. Part III. 1907-8. London:

G. F. Hill, 10 Kensington Mansions, S.W.

LIKE the Arundel Club, the Vasari Society this year gives its members a generous return for their guinea subscription, no less than thirty-five admirable facsimiles being included in its annual publication. Among these the first place must be accorded to the series of drawings from the famous Chatsworth collection, which include five examples by Rembrandt, four by Van Dyck, and one by Rubens. The British Museum collection is strongly represented by specimens ranging from the early Tuscan school to Watteau; the Metropolitan Museum of New York contributes a charming work by Pieter Brueghel the elder; and numerous well-known private collections are drawn upon, with excellent results. The balance between critical interest and aesthetic charm is justly held, for while the set contains a number of things upon which in the present state of scholarship it is impossible to speak with finality, such drawings as those by Rembrandt, Van Dyck and Watteau cannot fail to be generally attractive.

From a note appended to the publication we see that the increase in the number of drawings given is made possible by the growth of the society, so that when the excellent work it is doing is more fully known we may perhaps expect an even larger yearly harvest.

THIÉRY BOUTS PAR ARNOLD GOFFIN. 121 pp. 30 half-tone plates. Bruxelles. 1907.

A POOR book, which, far from adding anything to our present knowledge of Bouts and his works, does not even bring together what has been already ascertained. Judging by what the author calls a bibliography—a list, in neither alphabetical nor chronological order, of publications which contain some mention of the painter, often confined to a few lines—it appears that he is unacquainted with the literature relating to Bouts published within the last decade. The illustrations are inserted at regular intervals without reference to the text and in no sort of order—the early and late, authentic and attributed, works being mixed up. Of some important paintings in the National Gallery, the Louvre, the museum at Lille and the cathedral of Granada there is no illustration and only the barest mention. There is no index, and when reference is made to some previous statement, no indication of the page where it is to be found. The author's knowledge of mediaeval Netherlandish art may be estimated by the extraordinary statement (p. 110) that the 'Vision of Ara caeli' is a subject of rare occurrence in northern art. This volume is issued as the first of a series of monographs of the great artists of the Low Countries; we venture to express the hope that the succeeding volumes will be more worthy of their subject.

W. H. J. W.

LEGEND IN JAPANESE ART. A description of historical episodes, legendary character, folk-lore myths, religious symbolism, illustrated in the arts of old Japan. By Henri L. Joly. London: John Lane. £4 4s. net.

THE gilded exterior of this stout volume suggests a glorified gift book; an impression which is strengthened by the somewhat unusual arrangement of the printed page and the amateurish appearance of the list of emblems and attributes with which the work opens. Further examination shows this first impression to be unjust. M. Joly's book has faults, it is true. The list of emblems and attributes, for example, is really to the uninitiated the key or index to the main portion of the work. If the learner cannot, with its help, identify some design in his possession, he must, perforce, try to light on it haphazard in the 420 pages (arranged dictionary fashion mainly under Japanese name headings) which follow, or try to 'tree it among the pictures.' To make the work complete this section should be expanded practically to the dimensions of an index to the remaining portion; cross references where names are duplicated should also have been given. Even in its present form, however, the book is undoubtedly the most useful storehouse of information as to the legendary side of Japanese art which has hitherto been issued. It is an accumulation of detached notes, and therefore some of the articles are more complete than others; but if here and there we have not been able to find some fact that seemed worth recording, the facts given are substantially accurate, though the English in which they are conveyed is sometimes curious. The names of the minor actors in the more popular stories are too frequently omitted.

For the Japanese collector, however, the mass of facts collected, and the lavish series of illustrations relating to them, should prove useful in the highest degree: and to the student of folk-lore the book should be hardly less interesting, though the feudal or Buddhistic origin of most of the legends prevents the finding of many parallels such as that which exists between the legend of Beowulf's fight with Grendel and that of Watanabe-no-Tsuna and the Oni. The illustrations deserve a word of special commendation, since they are hardly less numerous (over 700 in all) than the subject demands and are all well reproduced. It was a pity, however, to devote nearly all the sixteen colour-plates to Kuniyoshi's prints, where such a wealth of finer material was available.

CRANFORD. By Mrs. Gaskell. Illustrated by Hugh Thomson. London: Macmillan. 6s. net.

MR. THOMSON'S illustrations to 'Cranford' have long been deservedly admired as perfect accom-

Miscellaneous

paniments to that charming piece of literature. In the present issue they appear, not we believe for the first time, with the addition of pale tints of blue, pink and buff. The effect is that of tactful washes of water colour : and is possibly an improvement from the commercial point of view.

THE BOOK OF THE DUKE OF TRUE LOVERS.

Now first translated from the Middle French of Christine de Pisan by Alice Kemp-Welch.

THE CHATELAINE OF VERGI. A Romance of the Thirteenth Century. Translated by Alice Kemp-Welch, with the French text from the edition Raynaud.

OF THE TUMBLER OF OUR LADY AND OTHER MIRACLES. Now translated from the Middle French, with introduction and notes, by Alice Kemp-Welch. The New Medieval Library. Chatto & Windus. Each in leather 7s. 6d. net ; cloth, 5s. net.

THESE admirable and charming little volumes must delight the hearts of all who love the romance of the middle ages, or are interested in its faith and its code of chivalry. The temptation to dwell first of all upon the beauty of Christine de Pisan's remarkable work and then upon the necessity to any student of English Tudor poetry of an acquaintance with chivalric law and custom as illustrated in 'The Book of the Duke of True Lovers' is strong but must be resisted, since our concern at present is with the *format* and decoration of the volumes of Messrs. Chatto and Windus's new and most welcome venture. The leather binding is brown, and looks old and ripe ; it has clasps which art has mellowed as richly as time itself could do ; and lest the clasps of each book should scratch its neighbours on the shelf, an unobtrusive case is furnished as a shield. The leather is stamped with designs, engraved on wood by Miss Blanche C. Hunter after contemporary manuscripts, which appear again on the first title pages. The illustrations to 'The Chatelaine of Vergi' are photogravures after the scenes of the story represented on the fourteenth-century ivory casket in the Mediaeval Room in the British Museum ; those in 'The Book of the Duke of True Lovers' are reproduced by the same process from the Harleian MS. in the British Museum ; while those in 'The Tumbler of Our Lady' and the other miracles in the volume are equally appropriate and authoritative. It need hardly be said that Mrs. Kemp-Welch has done her difficult work excellently, and that the translations of Christine de Pisan's lyrics by Mr. Laurence Binyon and Mr. Eric Maclagan are worthy—one or two even more than worthy—of the originals. Altogether we know of no modern enterprise that should bring so much pleasure at so moderate a cost to the lover of dainty books and the exquisite literature of the ages of chivalry and faith.

VENETIAN LIFE. By William Dean Howells.

Revised and enlarged edition with twenty illustrations in colour by Edmund H. Garrett.

London : Constable. Boston and New York : Houghton, Mifflin & Co. 16s. net.

FROM this forty-year-old book Mr. Howells has removed some of the grosser mistakes and eliminated some of the more aggravated expressions of Protestant and New English feeling. Completely ignorant of art, almost as completely ignorant of history, and entirely unfitted by temperament and training to understand or appreciate Venice, he nevertheless succeeded in writing an interesting book, because he had eyes quick to see and an honest desire to comprehend what he saw. In those far distant days, when the Austrians still ruled in Venice, Ruskin was the god of the visitor, from the touring amateur of art to officials like Mr. Howells ; and if the American Consul of the sixties had felt sufficient interest in the subject to pursue it, his brief and *naïve* notes on Ruskin as a practical guide could have been expanded into a piece of shrewd criticism. The illustrations after Mr. Garrett's water-colours are pleasant, if a little fussy. He, no more than his author, furnishes a guide to Venice ; he omits most of the stock subjects, chooses those that interest him, no matter what, and draws them prettily with agreeable colour.

THE YEAR'S ART, 1908. Hutchinson & Co. 6s.

AS usual, a most useful collection of statistics relating to contemporary art in all its forms. The illustrations are for the most part drawn from the Kann collection, to the sale of which the editor devotes some space. We are glad to see that he lays stress upon the question of the decoration of the Palace of Westminster, and makes a very practical suggestion with regard to a Board for advising the nation on this and kindred matters. Attention, too, is drawn to the exhibition of British art in New Zealand, to the work done by Sir Charles Holroyd at Trafalgar Square, and to the opening of the Modern Art gallery at Dublin. In this, as in other respects, this annual fully maintains its reputation.

SMALL BOOKS AND PAMPHLETS

MESSRS. BELL have issued two further volumes of their Miniature Series of artistic biographies. Mr. P. G. Konody's study of the brothers Van Eyck has been compiled with care, though the inclusion of the Chatsworth picture shows that the author has overlooked one important piece of recent criticism. Mr. R. Hobart Cust's little volume on Botticelli is, within its limits, exceedingly good, and should be most useful to those who have not the time or the means to study larger works. Messrs. T. C. and E. C. Jack send three further volumes of their eighteenpenny series. The coloured plates in Mr. P. G. Konody's

essay on Raphael are distinctly unequal; in Mr. James Mason's study of Fra Angelico they do not appear to have been made from Angelico's originals; but in Mr. Lys Baldry's study of Leighton three or four of the little engravings achieve some success, perhaps because the positive colours used by the painter reproduce easily. The 'London Opinion' Curio Club has published at the price of 1s. net 'The A B C of Collecting Old English China,' by J. F. Blacker, apparently the first volume of a popular series, which ought to appeal to those who are unable to afford the classical works on the subject. Messrs. Halm and Goldmann, of Vienna and Leipzig, have issued 'Das Miniatur-Porträt,' by A. Kende-Ehrenstein. It will be more useful for students of continental

miniatures than for those interested in English work. The Bulletin of the Berlin Museum is strengthened with articles by Drs. Bode and Friedländer, and with some of M. R. Kann's pictures. We have also received the Annual Report of the Smithsonian Institution, Washington, and the January Bulletins of the Pennsylvania Museum and of the Metropolitan Museum of Art, both of which contain some interesting reproductions, the examples of Hellenic art recently added to the New York Museum being specially notable. From Bristol comes the Report of the Bristol Museum and Art Gallery, and from South Kensington a Topographical Index to Measured Drawings of Architecture which have appeared in the principal British architectural publications.

ART IN FRANCE

THE English press seems to have pretty generally stated that the Groult collection, or part of it, had been bequeathed to public museums; I am told that an illustrated paper even reproduced the *Lady Mulgrave* by Gainsborough as a new acquisition of the Louvre. This is quite a mistake: M. Groult made no bequests to the public, and the whole of his collection passes to his family. Madame Groult, who has shared her husband's tastes and pursuits, has announced that the collection will be preserved intact in the hôtel in the Avenue Malakoff.

The decision of the Paris Municipal Council to charge a fee of one franc for admission to the municipal museums was to have come into force on January 1st, but it is still a dead letter. It is reported that the Minister of Fine Arts has refused to sanction it, and apparently his sanction is necessary. Various unexpected difficulties have also arisen. The Dutuit collection was left to the town of Paris on the express condition that it should be open free to the public; if that condition is not complied with, the collection will pass elsewhere. It will, therefore, be necessary to make two separate entrances to the Petit Palais—a free entrance for the Dutuit collection, and another where one franc will be charged for the privilege of visiting the modern pictures belonging to the town. How many people would consider that privilege worth a franc is an interesting question.

The mere report that an entrance fee had been imposed had a disastrous effect on the attendance at all the municipal museums. Except on Sundays and Thursdays, they were deserted; at one institution the attendance sank to eleven on one day instead of an average of between one and two hundred (naturally this is not one of the principal museums). Since it has become known that the entrance is still gratuitous, the attendance has

again revived. This circumstance has created a strong feeling against the hasty and ill-considered action of the Municipal Council, and it is improbable that the decree will ever be put into effect. It is more likely to be rescinded. Strange to say, several of the Socialist councillors voted for this extremely undemocratic and anti-Socialist change!

The striking failure of this trial of the fee system makes it more than ever unlikely that the system will be tried in the national museums. The question may come up in the Chamber, but it is known that the Government is hostile to the proposed change. The 'Revue de l'Art ancien et moderne' has done good work in opposing the attempt to close the French museums.

The Corot which M. Leprieux bought for the Louvre at the sale of the Robaut collection has now been placed in the gallery. It is an unusual and extremely interesting example of the master, painted in 1871, which represents the street in Douai where is the Hôtel de Ville with its famous belfry. Pictures by Corot in which there is not a single tree are rare, and *Le Beffroi de Douai* is, perhaps, the best of them all. It is, in any case, far superior to the ordinary Corot of the market, and the fact that the Louvre contains no other work by Corot of this type is, with the intrinsic merits of the picture, a sufficient justification for the price of 46,000 francs which was paid for it. At the same sale the Louvre acquired (with the assistance of the Société des Amis du Louvre) a number of very fine drawings by Corot and Delacroix.

The only recent sale of importance has been that of the library of Count A. Werlé, which was sold at the Hôtel Drouot at the end of January and the beginning of February by M. Lair-Dubreuil. The first part consisted of modern illustrated books and limited editions, many of them with extra illustrations in the form of water colours and drawings by Leloir, Lalauze, Gaston Bussière, Dubouchet, etc.; the second part of manuscripts and early illustrated books. The first part realized 170,225

Art in France

francs, an average of about 250 francs for the 679 lots. This very moderate average was brought up by the original drawings; the sale demonstrated once more that limited editions, whatever their attractions, are not satisfactory as a financial investment. There was one very high price in the sale, that of 25,000 francs paid for a copy of 'Une femme de qualité au siècle passé' (Manzi edition), with ten water colours and seventy-seven drawings by Leloir.

The average price obtained for the second part of the Werlé library was nearly double that of the first part, the total being 176,070 francs for 365 lots. The highest price was that of 14,505 francs for a copy of the 'Contes et nouvelles en vers' of La Fontaine (Amsterdam and Paris, 1762), two octavo volumes in a red morocco binding with the arms of Madame du Barry; the edition is that known as the 'édition des Fermiers généraux.' The manuscripts were not important. R. E. D.

ART IN GERMANY

THE fine art collections at Basle are much in need of appropriate new buildings. By private subscription the sum of £30,000 has been collected so far. With this aid the municipality will soon be able to commence building, especially if a subvention of the Eidgenossenschaft be secured. At Winterthur they have purchased five portraits by Graff—Anton Graff was a native of this town—for the already large Graff collection. The pictures figured in a recent sale at Zürich. Albert Welti and William Balmer are to paint a large fresco in one of the principal halls of the Parliament House at Berne. The subject decided upon is a panoramic view of some Swiss settlement that offers a wide scope to the talent of the landscape painter.

Admirers of the art of Prof. A. Volkmann, the Leipzig sculptor, have purchased a new marble statue by him, which is to be added as a gift to the collection of his works at the Leipzig Museum. The museum at Magdeburg recently came into possession of Menzel's so-called 'Cassel' cartoon, representing the entry of Henry, the Child, in Marburg, bronze casts of sculptures by Lederer and Hudler, and a triptych by Hans Thoma called *The Source*.

The new acquisitions of the National Gallery at Berlin are numerous and excellent as always. Portraits figure among them more largely than is usual. One of the best among these is a double sketch-portrait by Lenbach of the painter Schwind and the architect Semper, a famous picture which has often been reproduced. Further we note *Bennewitz von Loefen*, painted by his son; *Mrs. Jordan*, painted in 1865 by Th. Grosse; *Burgomaster Wortmann*, by Ed. v. Gebhardt; Raphael Mengs's portrait of himself; and unnamed heads by Hans von Marées and Fritz Boekle, about whom all Frankfort is at present raving. Among other pictures there are two beautiful still-life canvases by Ch. Schuch, a *St. Georg* by W. v. Diez, landscapes by Schuch, Eybl, Pettenkofen, O. Reiniger, Clarenbach, Hengeler, Willroider, and subject pictures by M. von Schwind and Franz

Krüger. Among the sculptures are to be named A. Gaul's *Sheep Lying Down*, M. A. Müller's *Angora Cat*, Hudler's *The Dreamer*, G. Kolbe's *Warrior*, and H. J. Pagel's bust of the sculptor E. Drippe. The director of the National Gallery makes room for the numerous annual acquisitions by sending out largely from his stock to provincial institutions, and by storing older work, for which at present the public's interest has waned. It is only a question of a few years, however, before he will have to take new measures, with the same purpose in view. The very large and enormously valuable collection of original drawings will have to follow the nineteenth-century prints into the Royal Print Room, where they really belong. This establishment has been doubled in size lately, and is now quite large enough, I believe, to house the modern drawings along with the old. It has also plentiful exhibition accommodation, so that the drawings may be kept constantly on view to as great an extent as they now are in the National Gallery. The sculpture will have to go sooner or later, too, as there will presently be enough material in hand for a separate museum of modern sculpture.

The Kaiser-Friedrich Museum has reaped a very fair harvest out of the leavings of the Kann collections. In his report about it the director says that competition for the dozen or twenty principal paintings was out of the question, as American buyers had made prohibitive bids for all of them. But it appears that for the present the American collector has no taste for rigidly religious subjects, nor for small sizes. Consequently a number of first-class paintings, and such as were very desirable acquisitions for any public museum, were purchased for comparatively modest sums, the Berlin Museum being one of the earliest purchasers in the field. A *Bust of Christ* and *Christ with the Woman of Samaria*, by Rembrandt, dating from the middle of the fifties, the latter being in the nature of a preparatory sketch, are among the more important of the acquisitions. Then follow a Ruisdael—two windmills by the side of a small river; two winter scenes—one, with skaters, etc., by Aert van der Neer, one of a frozen creek by Philips Wouverman; and a still-life of dead birds and a melon by Jan Fyt. Messrs. Duveen's gift



THE QUEEN OF SHEBA VISITING KING SOLOMON, AND THREE WARRIORS BRINGING WATER FROM BETHLEHEM TO KING DAVID. FORMERLY ATTRIBUTED TO HERRI MET DE BLES, IN THE COLLECTION OF MR. CHARLES L. HUTCHINSON OF CHICAGO



THE QUEEN OF SHEBA VISITING KING SOLOMON, AND THREE WARRIORS BRINGING WATER FROM BETHLEHEM TO KING DAVID. FORMERLY ATTRIBUTED TO HERRI MET DE BLES, IN THE COLLECTION OF THE COMTE DE FOURCADES

of a G. Cocques—a master who was hitherto not represented at Berlin—has already been mentioned in a former issue. The male portrait, ascribed when it was in the Kann collection to the German school of the sixteenth century, is the last of the paintings now acquired by Berlin. The present director seems to incline towards considering it a work of the Venetian school, and it certainly belongs to the time when interchange between Venice and Nuremberg was especially lively. Some of the early Dürers, it will be remembered, might almost pass—and, actually, have passed—for Venetian pictures.

The Imperial Museum at Vienna has come into possession of Füger's portrait of his wife Hortensia, who was an actress: it is as subtly characterized as his famous miniatures are. Mrs. Rosa von Gold has bequeathed to the same gallery a portrait of Feuerbach painted by himself in the year 1871. Though Feuerbach was not happy at Vienna, his sojourn and work there mark one of the principal epochs in his career as a painter, and it is fit that Vienna should have a good portrait of the master whom it now proudly claims as one of its own men. Among further acquisitions there figure modern canvases by F. Eybl, F. Amerling, L. Passini, L. Horowitz, and old paintings by Hans Suess von Kulmbach (two wings of an altar-piece, presented by G. Benda), G. Metsu, G. d'Hondekoeter, Beuckelaer, A. Palamedesz and G. Tilborch.

The large exhibition buildings at Munich, the so-called Crystal Palace, have in course of time become most unsightly, and they do not come up to the requirements for modern exhibition buildings. The Bavarian Government are considering plans for a new structure, which will probably be erected on the site of the old buildings, but possibly cover less ground-space and permit of an enlarge-

ment of the surrounding gardens. The present buildings are very wasteful of space, and the demand for a fine garden immediately connected with the exhibition buildings, where visitors can relax and refresh their tired eyes and weary bodies, is strong. Such parks with restaurants exist at Berlin, Dresden, Düsseldorf. Meanwhile the grounds are to be enriched by many new sculptures, for which the sum of £16,520 has been set aside. I note, among these, two groups of children and two statues for the principal entrance by Beyrer and Netzer, an equine group by Römer, two animal groups by Georgi, a *Sleeping Pan* by Bärmann, a group called *Fancy*, by Ebbinghaus, and one symbolizing *Wealth*, by Blecker, two reclining figures by Kurz, besides numerous purely decorative pieces, such as tympani, electric-light posts, etc.

The grandduke of Baden, whose late father had already heaped honours upon Hans Thoma, is going to build a pavilion in the Botanical Gardens at Karlsruhe, the walls of which Thoma is to decorate with a cycle of paintings on the Life of Christ. In the opinion of some of his admirers who have seen the sketches, etc., this is the great life-work of Thoma, and here at last he will have an opportunity of displaying his powers upon a task of monumental importance.

I may perhaps mention that the Liechtenstein Gallery at Vienna has acquired the first genuine Giotto in that city. It is the centre-piece of a triptych or fragment of a polyptych, and shows three rows of subjects, the upper representing the *Adoration of the Magi*, the middle one a Crucifixion, and the lowest seven male and female saints, with St. George on horseback at one end. The two lower subjects are painted on a gold ground.
H. W. S.

ART IN AMERICA

TWO WORKS FORMERLY ATTRIBUTED TO HERRI MET DE BLES

MAY attention be called to the interesting question raised by two works, until recently attributed to Herri Met de Bles, one of which is in the collection of the Comte de Pourtalés, in Paris, and the other in that of Mr. Charles L. Hutchinson, of Chicago? They both are composed of the two wings of a triptych which have been transferred on canvas and joined together. The original dexter shutter, which in both examples is now on the right of the spectator, represents three warriors bringing water from the cistern at Bethlehem to King David; the sinister one shows the queen of Sheba offering presents to King Solomon. A perusal of the 'Speculum Humanae Salvationis,' which gives these two prefigurations for the *Adoration of the Magi*, shows that the missing panel was an *Adoration of the Magi*. A complete triptych with the

same subjects in the Prado shows marked similarity to these works, the same models having been used for King Solomon and one of the warriors as in the Hutchinson example, and its general resemblance to the Pourtalés example being of a very close nature. Comparison should also be made with a triptych of the same subject and style, belonging to Herr von Groote, Kitzburg, which figured in the Düsseldorf Exhibition, 1904 (No. 186 of the catalogue). M. Georges Hulin, Dr. Friedländer and Dr. Glück have begun to throw light on this most obscure and intricate chapter in the history of Netherlandish sixteenth-century art. The important researches of M. Hulin, which, it is hoped, are soon to be published, will enable us to dissociate the personalities hidden until now under that protean name of Herri Met de Bles, which has been given not only to two widely different artists but also to the many

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followers of one of these masters. Meanwhile it is interesting to put before the readers of THE BURLINGTON MAGAZINE the reproduction of the American and Pourtalés examples.

M. Georges Hulin, our best authority on the subject, thinks the Pourtalés shutters to be the negligent and deteriorated work of a creative artist who knew better, the author of the Munich Alte-Pinakothek *Adoration of the Magi* signed 'Henricus Blesius,' and whom he names 'Pseudo-Blesius.' (The landscape painter, Herri Met de Bles, 'Civetta,' mentioned by Giucciardini, Lampsonius and Carel van Mander, is, of course, an entirely different personality.) He thinks that the Hutchinson shutters are in many parts prettier, and have been executed with more patience: costumes, furniture and architecture being more profusely ornamented; and that these alterations—evidently meant as improvements—tend to indicate a later date. He concludes, therefore, that the Hutchinson panels are the careful product of an imitative painter who did his best with less real knowledge than the painter of the Pourtalés panels, and should be numbered among his satellites.

M. Hulin probably knows the Hutchinson example only through a photograph. Mr. Kenyon Cox, who in his turn knows but the photograph of the Pourtales, inclines to the opposite opinion: that the Pourtales picture is later than the Hutchinson one, and by an inferior hand. He argues that one might believe the better drawing of the Hutchinson picture to be a modernization, were the drawing only better, but that it also has more character. He thinks that in many things, as in the treatment of the queen of Sheba, or of the man in armour who is being brought so far forward that he turns away from, instead of towards, King David, the copyist, thinking the work not Flemish enough, had translated it into an exaggeration of the old Flemish style. For him the Hutchinson picture is not only better and more beautiful, but more influenced by Italianism. This he finds especially noticeable in the statue of an armed figure in the *David*, which might almost come out of the background of a Botticelli. And for him the minute and lovely pattern of the Hutchinson picture has been replaced in the Pourtalés example with coarser and more careless work.

As it is unlikely that many European experts will have a chance to see the Hutchinson example in Chicago, it should be said that its workmanship is extremely competent, and that the general impression it conveys is one of rare richness and beauty.

THE ART OF WILLIAM BLAKE AND A RECENT BOOK

MISS CARY'S excellent study¹ will not only be found an interesting analysis of Blake's work and

¹ 'The Art of William Blake,' By Elizabeth Luther Cary. Moffat, Yard & Company, New York and London, 1907. Price \$3.50.

manner of work, but must certainly have an educational importance. The name of Blake has come up again among the varieties of lovers of art: those who practise, those who teach, those who merely admire. But the average student of the schools has not had the advantage of examples of one of the most remarkable of all composers. The teaching obtained by the eye, with very little else obvious to the outsider, is the life of the youthful mind. I know of no better chance for young artists to meet easily a form of expression sure to enlarge their notion of what can be expressed. The opening of the book upon such a design as the frontispiece, which is Blake's *Vision of Ezekiel*, would take the mind of the sensitive student into a new realm of imagination. And notwithstanding the many excellencies of our teachings in schools, and other forms of training in art, something has to live to counteract the necessary prose of professional training and surroundings. In that way, the designs of Blake might help to a degree that some of the greatest examples might not touch. For they combine the merit of the sketch with the determination of fixed work. A student could follow them with sufficient reference to his ordinary training. This would be logical, as derived from the story of Blake's own development.

Miss Cary has given a careful analysis of the points which make out the characteristics of Blake's designs, in spaces, and shapes, and forms, and colours. Her essay serves as an accompaniment to the very remarkable reproductions of various paintings of Blake, which, although accessible in the Boston and New York museums, are little known about, and of others owned privately. Much use is made of the 'Manuscript Book,' belonging now to Mr. W. A. White, and formerly owned by Rossetti. Many of the famous compositions are thus traced to their first conception, and Miss Cary has made a great point of indicating these derivatives.

To criticize William Blake induces, of itself, a certain absurdity; to apply to his work cold reason and judgment is to use those

' . . . words of doubt
'Which put the light of knowledge out.'

Hence, the deficiency of much of what has been written except in praise; and, in the case of an excited, poetic defence and eulogy of the poet and painter by the other poet, Swinburne, that very championship and fierce sympathy have, perhaps, tended to frighten timid admirers. Perhaps both poets would say they did not care for such folk. They would be wrong, for much of Blake can be separated from the remainder. To those of us who some half-century ago were called into delight by the unfolding of more pictures and more writing, there had been a gentle acquaintance in the right tone and manner with the Blake for

children, for sweet souls, for the dreamers in admiration of ancient forms of verse and drawing, well understood or misapprehended. 'Blair's Grave' was a household book for many of us, and the wondrous songs which seem to have no writer, no literary responsibility, were accepted as mere gifts of grace. And our acquaintance with Flaxman's designs, which connect so closely with some of Blake's manners, made for many of us Blake look more natural, and that for a long time, than he does to-day. I speak of the pictures. We make, at times, a slight effort in our admiration because some of the methods, some of the drawings for instance, of the human form, are a little old-fashioned. Perhaps another century will remove that by mere distance, wherein our old fashions will be somewhat vague. This we feel in the most technical part of Blake's work—the engraver's side—an objection, if it be one, which would be grievous to him. For he put an innocent faith in the accuracy of his engraved line, which is of no consequence to us who care for him accurate or not, and to whom the marvellous lines of his rougher edges—such as one sees in the printed paintings—are all that one dreams of in such limits. And then, the greater part of the last century has been devoted to the pursuit of nature, captured so as to be made a handmaid for art, the captor being usually himself the captive. And photographic art has removed us from the firm ground of an ideal expression to a Philistine sense of responsibility. Here let us note how fortunate it was that the Japanese prints and drawings came in to ease the eye and mind just as Blake's prints and drawings became a little more of public property. I am speaking more for America than I am for England in all that I have just said, and of course the rest of the world is entirely out of the question. It would have been interesting to know what another imagination—let us say Delacroix's—might have said of Blake. We know of the great French painter's admiration for Turner and for the English Pre-Raphaelites. There is no mention of Blake in his journal or letters, as far as I can remember. One has to call up the name of Delacroix, because of the extraordinary absence of imaginative power in the mass of talented artists of the last century.

We are led to a philosophic treatment of our subject when we should, from our pictorial point of view, confine our limits to the graphic representations before us. In these, it is worth noting that the violent heretic of the longer poems, and so much of the prose explanations, is no longer so, when held by the training that he gets in the learning and practice of his profession—a training that he has missed in the other profession that is not his by education. In other words, his literary training has not taken such hold of him as his training in design, which was most rigid, and perhaps

narrowing, but which held him up and gave to his looser feelings a support which, figuratively, may remind us of the iron framework in the clay figure of the sculptor. We must remember that the habit of the time, which I know personally from a similar teaching of an artist of the eighteenth century, was different from ours in that it made more of copying from the 'flat.' This also the Japanese have kept up, to the great advantage of their general skill in execution and their decorative construction—for art is not nature, though we forget it a little in our teaching. This education of Blake's, for many reasons, did not carry a large enough past with it. And Blake's tendency to unjust depreciation of anything that interfered with some liking of his has made his record less of a sequence than such a lover of his work as the present writer would desire. For we need before everything the sense that art is carried on; the sense of arrest, or of protest, or of revolt, is not within the proper domain of such a marvellous connexion as the art of design and the art of painting. The great reformers, the great changers of the tide, have been so without any other wish than to connect with the past. And even with Blake the necessity of such an appeal is stated by him many times. It is easy enough for us to-day to train our eyes and minds through the works of the great masters in whom Blake believed—Michelangelo and Raphael; we can go to see them, we can fill our portfolios with photographs that tell us just what the line—the admired line—really was, while for Blake, the boy's training must have been on prints which, however excellent, are not the accurate thing we have had since. These limitations may for ever interfere with a sufficient appreciation of the wonderful poet-painter. But there is more than that. The character of the man was a not infrequent one, with a side which is unkindly referred to sometimes as 'British'—a stubbornness, a courageous but unjust depreciation of the enemy. For, as he said, he could not see the *man* in the *enemy*. This will account for his wrongful objections and attacks upon great artists such as Rembrandt and Rubens, and even upon Sir Joshua Reynolds. There, again, in his defence, we must remember that these names are often, with him, types and not actual persons. When he speaks ill of Newton, or of Voltaire, or of any one he chooses to single out, he means the ideas suggested to him by these names. Read in that way, however annoying these failures are, one can put them aside, and remember how intemperate the artist often is—but not so with the greatest ones. We have no traditions of intemperance with the greatest ones.

To return to the questions of derivations and of sequence from the past, and of originality more or less to be praised or blamed, we must remember that art lives through conventions, and that this

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cannot be changed. We must remember the fact that a square frame or edge, such as we may see in the very next page, is a pure, absolute convention, as is Blake's own page. There are no square frames in nature, nor round ones. When we pretend to see in accordance with this, we are quite right as long as we are seeing only the question in *art*, spaced according to the conventions of *art*; but our physical eye sees no such thing. It sees two lop-sided arrangements, and leaves out the edges. So that any honest painter finds difficulty in filling the corners of his square painting from nature—I mean, if he is really making a study from nature. And this quantity of conventions supply us, and feed us, and train us to act with our secondary nature. Hence 'our taste,' so-called, is important. Our habit of seeing nothing and caring for nothing that is not beautiful and balanced in spaces and in shapes forces us—that is to say, our memory—to use similar spaces and lines. The supply is absolutely endless, though the principles may be few. One half of all great work must come from that secondary part of us, that half of us, as Delacroix observes—'genius' he and we call it. We therefore see how natural are those visions of imaginary figures or persons which impress the outsider in Blake's work. With a slight visual imagination, and an abandonment to the secondary mind—which is the main one in such matters—nothing is easier than to make similar creations, provided that they are, as it were, inspired. Our usual unimaginative life as artists, and our want of confidence in the greater things of the past, prevent our minds being supplied with beautiful lines and beautiful meanings, or this would be a constant, easy habit with us. We do not notice in our accidental sketches how near we are to absolute invention—what is called creation. We do not realize that training and observation do not come directly as leaders, but furnish the storage from which to draw, a sort of hand-rail to guide us along the uncertain gaps.

In Miss Cary's account of the art of William Blake she has made a note of these special facts. She perhaps may attach too hostile an importance to a view of Mr. Symons's that Blake passed from line to line of his composition or from space to space as do the Japanese artists. But all decorative artists do this, even if they have prepared their work from sketches or studies. I have just been looking at the sketch-book of a famous Japanese artist, where daily or hourly he has registered notes, impressions, projects, and I can recognize the skillful, balanced, final work in these sketches of a few minutes or even seconds. Miss Cary speaks of her effort to trace the inspiration of certain drawings back to their literary origins. 'As some attempt has been made to fix a slur of plagiarism on Blake's poetry, she might be charged with suggesting a kind of plagiarism in noting the dependence of certain

designs upon the descriptive writings of others.' Then she goes on to say—which is another form of what I have just remarked—that 'minds of the highest originality work in this way; their fire is fed by innumerable little flames.' It is very fortunate that we can occasionally detect these origins in the most original artists, such as Michelangelo and Rembrandt, as well as our poet-painter, Blake. It gives us a firmer hold on the reasonableness of whatever is, and explains the workings of other minds whose course we cannot follow.

JOHN LA FARGE.

REMBRANDT AND MOUNTAINS

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—Mr. Roger Fry, in his able critique of Claude published in THE BURLINGTON MAGAZINE, August, 1907 (Vol. xi, p. 267), says that Rembrandt never saw mountains, yet could visualize and interpret them with greater truth than could Claude.

Assuming that Mr. Fry's criticism is correct, does it not strain the theory of personal genius in art that Rembrandt's sense for the wild and the romantic in his scenic backgrounds should be entirely imaginative—or clairvoyant, indeed? Is it not as important in art criticism to establish a fundamental relation between the noblest flights of visualization and the physical life from which they spring as it is to insist upon the creative element, the personal charisma of even the greatest men? Omnipotence, the supernatural, the phenomenal even, is not an artistic principle, nor are images created out of nothing. Shakespeare, Korin, Beethoven, Rembrandt are not monsters.

Mr. Fry's observation is then disquieting, if true. But did not Rembrandt see mountains? He could hardly have seen them at second hand or *in vacuo* only.

I am not familiar enough with Rembrandt criticism to know whether a way out of what seems a critical paradox may be found in the fact that the dunes of Haarlem, in winter especially, are for an eye with any imagination a microcosm of high mountain scenery. That Rembrandt should have failed to study and enjoy their effects is in the highest degree improbable.

The variation and complexity of wind and of meteorological features generally, of foliage, of geology, give such differentials of masses of contour and groups that I have often been strikingly reminded at Zaandpoort and near it of Alpine and Apennine vistas.

How little a true artist needs to create his image! A desire of Alpine isolation from the pain of life was often, no doubt, satisfied for Rembrandt within a day's walk of his home.

WILLIAM RANKIN.

Roselle Park, N.S. (U.S.A.),
Feb. 4, 1908.

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